

World of Work

Teacher Handbook

Volume I:

Transmedia storytelling Cluster

Module 1: Transmedia storytelling

Module 2 : Journalism

Module 3: Content Creation



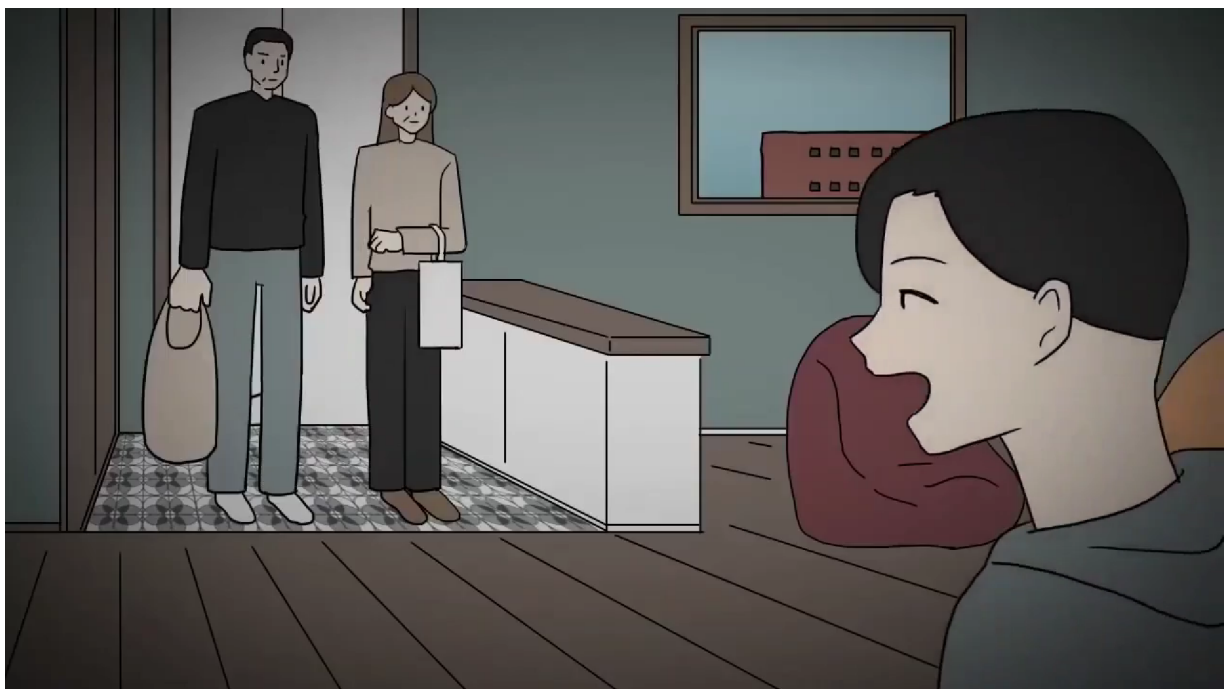
One thing that makes Ramkishan different from other rickshaw drivers is that he does not accommodate passengers, rather he carries sacks of vegetables from one place to another.

Photo by Aishvarya



Each trip is about 5kms for that he gets 40-50rs. There are hardly 2-3 trips in a day.

Photo by Aishvarya



Led by



World of Work Grade 9 & 10 is a specialised subject in the School of Specialised Excellence, Delhi Board of School Education, designed by **Centre of Excellence in Teacher Education, Tata Institute of Social Sciences (TISS), Mumbai**. The course aims to introduce students to the world of work and develop skills and perspectives through enquiry, projects, and interactions with industry experts. The full set of course material includes lesson plans, teacher professional development guides, students' and teachers' handbooks, and assessments.

Schools of Specialised Excellence are choice-based schools for grades 9 to 12 that allow students to specialise in their chosen fields of study. The Government of NCT of Delhi established Specialised Excellence in 2021 in order to cater to students who have a demonstrated interest and aptitude in specific domains. Schools of Specialised Excellence are affiliated to the Delhi Board of School Education (DBSE). They are designed as per the philosophy of DBSE that centers around moving away from rote memorisation through integrating assessment into the everyday practice of teaching-learning and using assessments for learning rather than restricting them to only being assessments of learning.

The Centre of Excellence in Teacher Education (CETE: <http://bit.ly/cetewebsite>) aims to enable Right to Quality Education for all children in India by enabling teachers to respond to diverse and changing needs. Built around the central premise that professional qualified teachers can create lasting impact. The Centre focuses on empowering teachers, improving professional development standards, supporting teachers' education ecosystem and advocating to strengthen policy on teaching and teacher education.

Research at the Centre is on themes of quality in teaching, policy and scaling innovations inclusion, curriculum and pedagogy and Ed Tech. Academic teaching programmes include BEd-MEd (Integrated), MA Education, MA Education (Elementary), MA Education and Technology, doctoral research, short term programmes through blended learning and online offerings to enhance capabilities of teachers and teacher education faculty (www.tissx.tiss.edu). Key field action projects are focused on improving inclusive teaching learning at schools and employing technology thoughtfully in professional development of teachers. The Connected Learning Initiative (www.tiss.clix.edu) was awarded the UNESCO-King Hamad Prize for the use of ICTs in Education in 2018. CETE received seed support from the Pandit Madan Mohan Malaviya National Mission on Teachers and Teaching. Government of India and TATA TRUSTS.

As knowledge partner of the DBSE for the Schools of Specialised Excellence, the CETE has developed the following six clusters of modules for Grade 9th and 10th specialised subject "World of Work". Each cluster comprises a skill/perspective building module and two/one career modules, detailed in a teacher handbook with an accompanying student handbook.

Student and Teacher Handbooks:

Volume I: Transmedia Storytelling Cluster: Transmedia Storytelling, Journalism, and Content Creation

Volume II: Mapping and Visual Representation Cluster: Mapping and Visual Representation, Geographic Information System (GIS) Analyst, and Urban Planning

Volume III: Working with People and Communities Cluster: Working with People and Communities, and Social Work

Volume IV: Enabling Learning Cluster: Enabling Learning, and Teaching

Volume V: Justice and Constitution Cluster: Justice and Constitution, Lawyering, and Public Policy

Volume VI: Research and Critical Thinking Cluster: Research and Critical Thinking, Academic Research, and Marketing Research

World of Work Core team

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With inputs from Bhavishyath Counselling

(For the course development team of the modules, please refer to the respective handbooks)

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Introduction

I.I World of Work

One of the components of the vision for Schools of Specialized Excellence (SoSE) is increasing exposure of students to careers and the world of work. However, career domains today are not straightforward and are becoming exceedingly integrated. Students require a multidimensional and interdisciplinary approach. Separately, the best education globally offers students abundant opportunities for project-based learning, development of higher-order thinking skills and development of soft skills.

The World of Work (WOW) course aims to address all the above requirements during the 9th and 10th grades for the SoSE schools of the Humanities stream. The course is designed as a series of 1 month (16 classroom hours) ‘taster’ modules that explore different skills and careers in the humanities and social sciences. The modules are designed as a skill module, paired with career modules. Skill modules address a workplace skill that has wide applicability across a range of careers. Each skill module is followed by 2 career modules which are strongly associated with the skill and which develop further on the skill. For example, the Transmedia Storytelling module is followed by Journalism and Content Creation as career modules. Each module is a 16 hour exploration and is delivered via discussions, expert guest speakers (‘masterclasses’), digital content, field visits, projects and assignments. These modules are critical in enabling SoSE students to make informed choices and prepare in advance to succeed in their chosen career pathways.

Students learn in various ways in the World of Work course. In developing the modules a priority has been to provide interesting and vivid teaching material including videos and presentations. Classroom discussions are an important part of the session and students learn from each other as well as develop their confidence and spoken communication. Expert guest speakers and field visits offer rare and privileged opportunities to experience a profession. Assignments and project work take them out of the classroom to engage with the environment they live in. These also demand developing time management, creativity, working collaboratively and good presentation skills. All this nurtures students for all round development and at the same time sets them up for success in their chosen area of specialization.

The role of the teacher in the World of Work is challenging and rewarding. The teacher is not an expert in the subject material, even though there is extensive teacher training. Therefore they act more as facilitators for the students’ learning. They do need to stretch their boundaries to familiarise themselves with all the skills and careers in the course. Group and individual projects are an integral part of the course and facilitating these and managing the ambiguity inherent in evaluation of projects is a new skill to be learnt. Classroom discussions are a vital part of the course. The teacher must adapt to all these new formats of running a class. They have to give up their tried-and-tested methods of teaching and try on new ones – a humbling experience. The rewards for the teacher are in the tangible growth and development of the students in areas like confidence, presentation and communication. The teacher will also experience significant personal and professional growth in the process.

Assessment is an important part of the World of Work. The course is meant to be rigorous and not limited to the level of awareness-raising or exposure. The course delivers specific skills and concepts that the students are expected to understand, internalize and apply. The assessment framework has components of “Knowledge and Understanding”, “Inquiry and Exploration”, “Critical Thinking and Decision Making” and “Presentation and Communication”. Assessment of each module of WOW will draw from the above set of components and be tailored to the module. Internal assessment of the modules will be usually through the

module project, while the summative assessment could be through a variety of formats including mini-project or different types of sit-down exams.

I.II Overview of the Curriculum

The World of Work course is designed as a series of 1 month (16 classroom hours) ‘taster’ modules that explore different skills and careers in the humanities and social sciences. The modules are designed as a skill module that is paired with one or more career modules. Skill modules address a workplace skill that has wide applicability across a range of careers. Each skill module is followed by 2 career modules which are strongly associated with the skill and which develop further on the skill. For example, the Transmedia Storytelling module is followed by Journalism and Content Creation as career modules.

The following table gives the full list of modules that will run in the World of Work curriculum.

Skill Area	Career Pathway 1	Career Pathway 2
Transmedia Storytelling	Journalism	Content Writer
Mapping and Visualization	Geographic Information System (GIS) Analyst	Urban Planner
Working with people and communities	Social Work	
Enabling Learning	Teaching	
Justice and Constitution	Lawyering	Public Policy
Research and Critical Thinking	Academic Research	Marketing Research

The first 3 rows show the modules that run in 9th Grade and the next three rows the modules that run in 10th grade.

Below shows the classroom time allocation for the modules and the number of instructional days they will run over.

S.No.	Modules	Suggested time allocation/Instructional days
Grade 9		
	Unit 1: Transmedia Storytelling	16 hours/12 days
	Unit 2: Journalism	16 hours/12 days
	Unit 3: Content Creation	16 hours/12 days
	Unit 4: Mapping & Visual Representation	16 hours/12 days
	Unit 5: Geographic Information System (GIS) Analyst	16 hours/12 days
	Unit 6: Urban Planner	16 hours/12 days
	Unit 7: Working with People & Community	12 hours/ 9 days
	Unit 8: Social Work	12 hours/9 days
Grade 10		
	Unit 9: Enabling Learning	12 hours/ 9 days
	Unit 10: Teaching	12 hours/ 9 days
	Unit 11: Justice and Constitution	16 hours/12 days
	Unit 12: Lawyering	16 hours/12 days
	Unit 13: Public Policy	16 hours/12 days
	Unit 14: Research and Critical Thinking	16 hours /12 days
	Unit 15: Academic Research	16 hours/12 days
	Unit 16: Marketing Research	16 hours /12 days

Note the exceptions to the standard format: In two skill areas, “Working With People and Communities” and “Enabling Learning”, there is a single career module associated with the skill module. In these two cases, the Skill module runs for 3 weeks and the career module for three weeks. In these cases, the skill and career modules are tightly integrated rather than running as individual modules.

I.III Objectives of the curriculum

- To give the students a very wide area of exploration that leaves them with an understanding of the world of work at large. They are also shown interconnections between modules and clusters and realize the interdisciplinarity of the world of work.
- To develop a range of skills (the skills of the skill modules) that will continue to be useful to students in their future irrespective of the specific career path they choose.
- To give the students sufficient information and engagement with skills, careers and workplaces so that they can start a deeper process of focussed exploration in skills and professions as designed for the 11th & 12th grades. In a few cases, the students will have gained enough clarity from the course that they will make a decision on their own about their career goal and independently plan and work towards reaching it.
- To develop their ability to do independent work and thinking, to deliver projects, and work collaboratively.
- To develop skills of critical thinking and creativity.
- To enhance students' presentation skills in different modes and media.

I.IV Curriculum Framework

The course consists of a sequence of skill and career modules. These modules are grouped into related clusters. A cluster will contain a skill module and 2 (or 1) related career modules.

A skill module introduces the students to a particular skill or skill area that is widely required for many careers. In this course the students are introduced to 5 skill areas in the Social Sciences and Humanities which gives them a good range of knowledge. By practicing these skills, students develop themselves with a wide range of skills. Simultaneously they have the opportunity to find out if they have an aptitude for or interest in that skill. Discovering such interest and aptitude can be an enormous boon to the student - if they find a niche they are happy with, they start exploring and developing on their own and the future unfolds with ease and fulfillment. While it is not possible to develop a skill in-depth in the time available, the engagement with the skill does result in concrete learning outcomes.

Career Modules explore a career that is strongly connected to the skill in that cluster. Career modules explore the career from multiple perspectives:

Skills: The career module builds on the work done in the skill module to develop the skill further in the context of the particular career. For example the Journalism career module will take storytelling to the context of Journalism.

Career Roadmap: The career module will talk about way to join that career ie. what subjects to choose for 11th & 12th grades, what degree courses are appropriate, what are the premier colleges, what communities of practice exist, relevant skills to develop etc.

'A Day in the Life': The career module also gives students an idea of what work in that career looks like. Practitioner interactions are a very effective way to do this.

Is this for me?': The various interactions and experiences of the career module helps the student build some evidence for whether this is the direction they want to take. The intention is not however that the student should decide by the end of 10th grade.

Career modules will have sub-areas or may cover a career *area*. For example, Content Creation is a career area which covers careers in Graphic Design, Content Writing, Film-making and more. Journalism is considered a career, but there are a wide range of sub-options by media and types of writing eg. news reporting, news analysis, photography, video journalism etc.

I.V About this handbook

This Handbook is written to provide you with all information, support and guidance you need as you work through World of Work modules. It guides you through the three modules under the Transmedia Storytelling Cluster to be delivered over a period of three months. It contains the following:

- An introduction to the cluster which explains the role of the skill in the workplace and how it connects with the career modules
- An overview of each module in the cluster
- Detailed lesson plans for all the classroom sessions including teacher handouts and other materials to be used by the teacher in the classroom
- Description of the project and how they are to be transacted in the classroom by the teacher
- Assessment Rubrics for the project
- Design of the Teacher Professional Development sessions that were conducted by the TISS team the first time the module was transacted in the classroom
- The Student Handbook is also attached for your reference. This student handbook contains the handouts and worksheets that the students will use while going through the modules.
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Cluster I: Transmedia storytelling

Module 1: Transmedia Storytelling

Module 2 : Journalism

Module 3: Content Creation

Transmedia Storytelling Cluster Overview

Storytelling is an age-old art form that has retained its relevance to this date, even as it has morphed and taken on new forms. Leaders motivate and inspire through creating a narrative (story) about the vision, mission and task at hand. All advertising is to create a compelling story about the product or service. Increasingly individuals at all levels need to be able to powerfully communicate their intentions to get others to align with them to reach personal or professional goals. In the age of digital convergence, the Transmedia Storytelling cluster aims to nurture the capability of students to design and present narratives across multiple traditional and emerging media platforms.

In the first (skill) module, Transmedia Storytelling, students study the elements of a story. They are presented with a rich variety of storytelling examples across media that are used to demonstrate the power of stories and the way stories are constructed to make them rich and compelling. One session is dedicated to keen observation as a source of stories. The project has them creating an authentic story of their own lives in a media and format of their choice. It also offers them a safe space to practice direct in-person storytelling.

Journalism is the first career module in the Storytelling cluster. Journalism has a long and distinguished history as an essential element of democracy and is an aspirational career for many students. Journalism is currently going through a period of intense change, with a proliferation of new forms of digital journalism. They have cut deeply into traditional media like print which are finding it difficult to sustain themselves financially.

Journalism is a form of storytelling with its own rules and formats. At its heart, journalism is about true stories. Since truth is such an important part of journalism, news reporting is a kind of storytelling where very high emphasis is placed on factual accuracy. Journalistic writing is a skill with many principles and nuances. In the module we teach the students two writing principles - “5W 1H” and “Inverted Pyramid”. These are quite intuitive and simple ideas, but also are deeply connected to the principles of journalism and are well suited to teach to the students at this level. In the module we also explore interviewing. We connect journalism to storytelling through a couple of examples – one by viewing the story of Mukand and Riaz as a news story and another with a real-life example of a journalist who converted their journalistic articles into a storytelling format.

Content Creation is the other career in the Storytelling cluster. Content Creation is predominantly a new media phenomenon. It is storytelling in a very wide range of formats and media – a smart one-line meme on social media for a company, a logo that communicates something about an organisation, a fundraising film for an NGO and an infinite variety more. In this module we start with content writing and then move to graphic design which combines writing with visual elements and then go on to moving image ie. Film. We then touch upon social media and its potential and pitfalls. Creativity is central to being a content creator so we have a session exploring creativity. Visual thinking and storyboarding are two concepts that we use to explore media. Content creation is a valuable skill in any job and this module is relevant. It will be interesting and fun but a challenging module given the subtlety of the concepts and the range of media.

Cluster I Module 1: Transmedia Storytelling

Credits

Initial Module Conceptualization, Authoring and TPD sessions:

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Ms. Jennifer Thomas, Consultant, CETE, TISS

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Research and Coordination:

Mr. Vijay Krishna, Founder, Bhavishyath Counselling

Ms. Tanya Mittal, Program Manager, CETE, TISS

1.1 Transmedia Storytelling: An Introduction

In the age of digital convergence, this module, 'Transmedia Storytelling', aims to nurture the capability of students to design and present narratives across multiple traditional and emerging media platforms in effective and powerful ways. The aligned career paths of Journalism and Content Creation build upon the competence of individuals to craft and tell stories that matter.

Transmedia storytelling has emerged as a powerful tool in a range of domains that include communication studies, advertising, new media, film and theatre, journalism, art, and publishing, to name just a few prominent industries. The idea was introduced for the first time by Henry Jenkins, an American scholar, who used the phrase 'transmedia storytelling' to talk about strategic ways of designing and communicating stories across different media forms. In that respect, this idea has its roots in interdisciplinarity.

Transmedia storytelling deals in its essence with the idea of narratives that, in the form of stories, surround us. They are present in different modes and media. They also help us, as mental frameworks, in making sense of our lives and experiences. At the heart of doing transmedia storytelling is knowledge of elements of story that give structure to ideas and thought. This structure is also useful in creating empathy, identification with others and commentary for social and ecological justice. Knowledge of the features of stories can therefore be used to create powerful narratives and experiences for different audiences in different contexts. These are some features and aspects that the current module will introduce to students.

The focus areas of the module are:

- Exposure and recognizing the diversity and power of stories.
- Understanding the elements and nuances of stories as narratives.
- Practicing the skills of listening, observing, documenting and telling stories.
- Performing/Publishing stories individually and in groups.

Prior Knowledge required for this module:

- Prior knowledge of, and fluency in English till at least Grade 6 level is recommended.
- Prior exposure to newspaper articles, stories and narratives on different media platforms and in different modes like print (stories, poems, novels etc.), popular/short films, documentaries, biopics, photography (photo essay, photojournalism), art, images, advertisements etc., from their everyday life.

Student Learning Outcomes:

- Students explore the place and role of stories in their lives
- Students explore and enjoy stories across media (print, multimedia) focusing on issues of inclusion and social justice
- Students identify the elements of a story and are able to apply it to create their own stories in different media
- Students understand the nuances of storytelling - what makes it memorable, immersive and powerful
- Students engage with story writing as a 'process' where receiving feedback and editing the story are important steps
- Students perform or present their stories creatively, overcoming inhibitions, communicating confidently and using their body, voice and surroundings resourcefully

Concepts in the module:

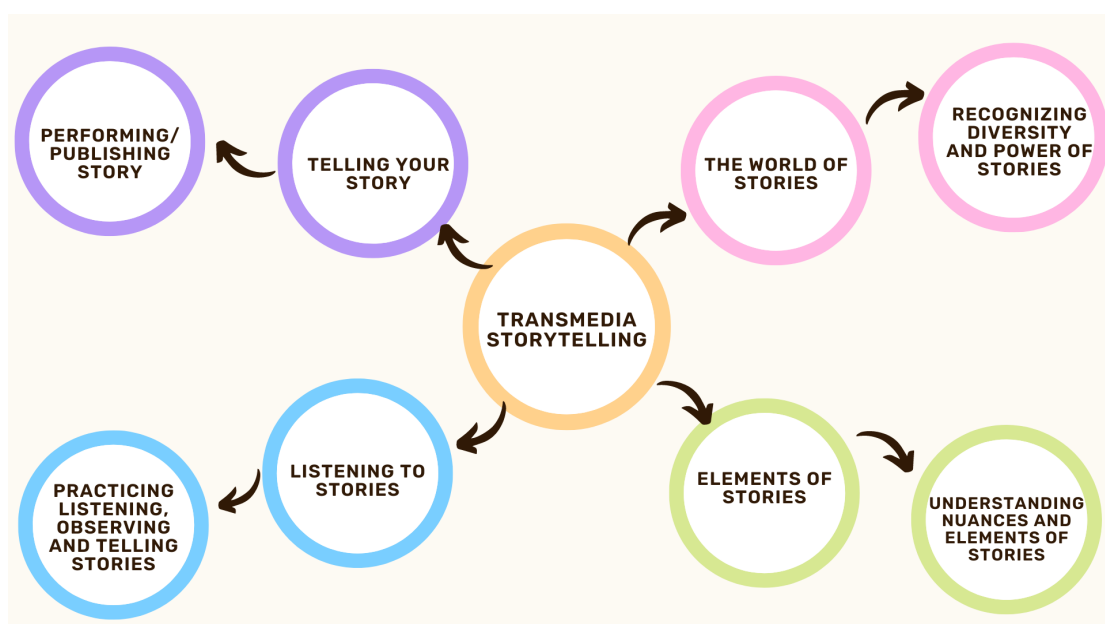
- Stories exist in different forms/across different media (oral, textual, visual, digital, pictorial).
- Stories have cathartic and therapeutic powers - all of us tell stories for different reasons.
- Stories happen through world-building that involves use of -
 - - Plot
 - - Character
 - - Perspective
 - - Stylistic devices - imagery, symbolism, metaphors, irony
- Listening to, observing, noticing and documenting the world and experiences in detail helps a storyteller develop diverse frames of references, representation and spontaneity in bringing the story-world to life.
- World-building and creating stories is an iterative process, involving many drafts, rewriting, receiving feedback from the audience, discussions and editing.
- World-building, storying and creating narratives involve research and are important in developing critical thinking and critical feeling.

Recommended Texts:

- *Persepolis* by Marjane Satrapi
- *Mukund and Riaz* by Nina Sabnani
- "The Crossing" by Jhumpa Lahiri
- "The Appointment in Samarra" by W. Somerset Maugham
- Any other representational, multilingual, multimodal works that the teachers may want to take to the class to provide students greater exposure.

Module Overview:

Each week of the module will focus on a different theme. These themes are:



Module Assessment:

We will be assessing students on the following:

- Knowledge, understanding and application of the concepts
- Creativity in telling and retelling stories
- Presentation of their stories in multimedia forms

Formative (Unit) Assessment of the module will be through the module project. The module project will test the following from the broader set of Assessment Objectives for the World of Work course:

Summative Assessment of the module will be through a written exam.

Formative Assessment		Summative Assessment	
Assessment Objectives	Competencies	Assessment Objective	Competencies
1. Knowledge and Understanding	1.1 Recognize and use the specialized vocabulary of specific skills, careers and workplaces (Knowledge) 1.2 Summarise concepts about skills and careers using explanations, descriptions and examples (Understanding)	1. Knowledge and Understanding	1.1 Recognize and use the specialized vocabulary of specific skills, careers and workplaces (Knowledge) 1.2 Summarise concepts about skills and careers using explanations, descriptions and examples (Understanding)
2. Critical Thinking & Decision Making	2.1 Adapt the concepts learnt in new and diverse contexts (Adaptive)	2. Inquiry and Exploration	2.1 Articulate and justify inquiry questions (What to Research) 2.2 Gather required information/data through multiple research methods (How to Research) 2.3 Use an appropriate choice of primary and/or secondary sources to seek evidence for their inquiry (Where to Research)

3. Presentation & Communication	3.1 Clearly and persuasively articulate their thoughts and ideas verbally and in writing (Coherence) 3.2 Create aesthetic, impeccable and convincing artefacts (written, visual, maps, data representations) (Versatility)	3. Critical Thinking & Decision Making	3.1 Adapt the concepts learnt in new and diverse contexts (Adaptive) 3.2 Construct and evaluate arguments and solutions using logic and evidence (Reasoning) 3.3 Analyze data to generate evidence (Data- literate)
		4. Presentation & Communication	3.1 Clearly and persuasively articulate their thoughts and ideas verbally and in writing (Coherence) 3.2 Create aesthetic, impeccable and convincing artefacts (written, visual, maps, data representations) (Versatility)

*SA will assess all the AOs to varying degrees

1.2 Lesson Plan

Week 1: The world of stories

Important Concepts:

- Stories are all around us
- Stories exist in different forms/across different media (oral, visual, digital, pictorial)
- All stories have a beginning, middle and end
- Stories have cathartic and therapeutic powers - all of us tell stories for different reasons

Learning Standards:

During these sessions, students will have the opportunities to:


1. Explore the place and role of stories in their lives
2. Explore and enjoy stories across media (print, multimedia) focusing on issues of inclusion and social justice
3. Identify the elements of a story and are able to apply it to create their own stories in different media

Summary:

This segment of the module will introduce students to the place of stories in our lives and the different forms that it can take. Through reading a variety of stories in different modes and media and through discussion of life experiences in the classrooms, students will explore the link between words and worlds. They will also see ways in which creating stories can be an empowering experience that promotes social justice.

Lesson Plan: Week 1 Day 1

Where do stories come from?

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none"> 1. Create a safe space for sharing 2. Identify sources of stories & kinds of stories 3. Compare and contrast a story in two media/forms <p>Activity Title:</p> <ol style="list-style-type: none"> 1. Warm Up (10 mins) 2. Discussion/Brainstorming (10 mins) 3. Story Read Aloud (30 mins) <ul style="list-style-type: none"> - Pre-reading (5 mins) - During reading (15 mins) - Post reading (10 mins) 4. Object Story (15 mins) (paired activity) 5. Instructions for Take home assignment (5 mins) (individual) <p>Watch the story animation at home. Think about the story we read in class. Compare and contrast the two stories using the template given by the teacher.</p> <p>Activity Description:</p> <ol style="list-style-type: none"> 1. Warm Up : Begin with an energizer - gol gappa, dosa, samosa (this will be demonstrated during the training workshop). Briefly introduce the Applied Learning modules and Transmedia storytelling. Share some expectations you have, e.g. everyone talks and shares, there are no right/wrong answers, your opinion matters. 2. Discussion: Introduce the word “STORY”. Ask the class for other words for “story” in their home languages. Supporting questions: <ol style="list-style-type: none"> 1. Name some of your favourite stories. 2. Where do stories come from? 3. Do you create stories - e.g. every day or in some difficult situation or just for fun? 4. Does the word ‘story’ have another meaning in the digital world today? (i.e. instagram story, FB story etc.) 5. What do you think “transmedia stories” are? <p>The discussion should help participants understand that experiences, memory, people, incidents, books, films, photographs, paintings - all are sources of</p>	<p>(Reference links for teachers:</p> <p>https://www.techopedia.com/definition/30425/transmedia,</p> <p>https://en.wikipedia.org/wiki/Transmedia_storytelling)</p> 

stories. Stories are all around us. We are creating stories all the time. Stories exist in/across different forms - ask students to read the hand out which tells us more about transmedia storytelling.

- 3. Read aloud:** The teacher will be given a pdf version of the story. He/she can project it on the screen. Keep a print copy in the class, if possible.

There are three parts to this activity, Pre-Reading, During Reading and Post Reading. The text is *Mukand and Riaz* by Nina Sabnani

Pre-reading (Encourage discussions)

- Is there any object that reminds you of a person who is dear to you?
- Show the cover page and ask for some predictions - what do you think this story is about, what is the setting, who are the characters?

During read (Encourage listening)

- Don't ask too many questions
- Identify a few crucial points in the story where you will pause to check comprehension, ask for predictions or check in on how they are feeling as readers

After reading (Encourage questions/reflections)

- This is a true story based on the author's experience. There may be questions/thoughts on partition, friendship, loss
- Was the story being told only through the words?
- What value do the pictures add to the story? What do you notice about the colours changing across the pages? (draw attention to reds, blacks)
- Did you have a favourite page in the book? Why?
- What is the "cap" a symbol of?
- Did this story remind you of any other story?
- Any questions?

4. Object Story

1. Divide the class into pairs.
2. Each pair is asked to find an object (from the classroom/their bag etc.) that has a personal meaning/story for them.
3. They must keep the object hidden and then present it to their partner and then share the story with their partner

Refer to "*Mukund and Riaz*" by Nina Sabnani

Story animation link:
<https://www.youtube.com/watch?v=Od0G2PLCswI>



4. If time permits, teacher can ask a few pairs to share their stories with the larger group

5. Take home assignment

Read the hand out on Transmedia Storytelling. Complete the three tasks given.
Watch the animated video of *Mukand and Riaz* on YouTube.

Prompt Questions:



Where do we find stories?

What are different sources of stories?

What are transmedia stories?

How do stories differ across media?

Lesson Plan: Week 1 Day 2
What do stories look like?

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none"> 1. Explore and enjoy stories across media with a focus on issues of social justice (fiction animation, book, non fiction animation) 2. Identify elements of a story structure (plot), character, setting <p>Activity Title:</p> <ol style="list-style-type: none"> 1. Warm up (5 mins) 2. Take home assignment discussion/reflections (10 mins) 3. Story extension (10) - Storytelling in an advertisement 4. Short film Screening & discussion (20 mins) 5. Elements of a story (group work) (10 mins) 6. Does data have a story to tell? <p>Activity Description:</p> <ol style="list-style-type: none"> 1. Warm up: Begin with an energizer. 2. Reflections: Teacher facilitates a discussion on the task children were given. Clarify any questions on transmedia stories. Any examples from India? Compare and contrast the two forms of the story, <i>Mukand and Riaz</i> 3. Extension: Extending the Mukand-Riaz metaphor, the teacher could show the Google Ad (link below) which shows a reunion between two friends thanks to technology. Before the teacher screens the ad, ask students to pay attention to:: <ol style="list-style-type: none"> 1. What is the story? 2. Whose point of view is it told from? 3. What is the setting(s)? <p>After viewing the film - some questions to guide discussion</p> <ol style="list-style-type: none"> a. How are you feeling after watching it? b. List some similarities between the two stories. (setting, characters, point of view) c. List some differences (flashback as a mode of storytelling, separation v/s reuniting) d. Do you think this could be Mukand & Riaz's story too? e. The cap was an important symbol in the previous story - was there a symbol in this story? What did it represent? f. How was this medium different from the animation? <p>4. Short film Screening: Invite the class to view another short film, "The Present", with you. Before watching, ask students to notice (as they watch)</p>	<p>The Reunion (Google Ad) https://www.youtube.com/watch?v=gHGDN9-oFJE</p>  <p>The Present (Animation) (disability +inclusion) https://www.youtube.com/watch?v=Wjqiu5FgsYc&v=en</p> 

1. Who are the characters?
2. What is the setting and mood?
3. Whose point of view is it told from?

After watching, discuss:

- a. How are you feeling after watching it?
- b. What is the message?
- c. Any thoughts about the title of the film?
- d. What would you say is the theme of the story?
- e. What were symbols in this film?

5. Elements of a story: Students work in pairs/small groups to complete the story template shared. They could choose any one of the three story texts discussed in class so far to attempt the task.

6. Does data have a story to tell: Talk about how not all stories are 'fictional'. Documentaries for example, are films which use factual data to present important issues/ideas. Check if the class is aware of some examples of documentaries. Documentaries try to present reality, create a social consciousness - in other words, they provoke us to think deeper. Together, watch the clip from the video on Climate change. What is the issue being discussed? How is the story told?

Prompt Questions:

What does a story look like? What are its elements?
 What is the structure of a plot?
 Do stories vary across media i.e print, animation, film? How?
 What kinds of stories can different datasets tell?

Take Home Assignment

Read either of the two stories and complete the story map.

ASSAR (non fiction animation) (climate change) (till 03:12)
<https://www.youtube.com/watch?v=CiCLXYRIIfs>



Chuskit goes to School (Book +AV) (disability +inclusion)
<https://storyweaver.org.in/stories/21-chuskit-goes-to-school>





Thank you, Mr. Falker (pdf) (disability +inclusion)
<https://www.orange.k12.nj.us/cms/lib/NJ01000601/Centricity/Domain/1020/Thank%20You%20Mr.%20Falker.pdf>



Lesson Plan: Week 1 Day 3

Why do we 'story'?

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none"> 1. Recognise the power of stories to heal readers 2. Create a space for different responses to a single story 3. Recognise that each of us is a storyteller - and that our stories matter <p>Activity Title:</p> <ol style="list-style-type: none"> 1. Group Story Making - Using Book Widgets (30 mins) 2. Film Screening - The Fantastic Flying Books of Mr. Morris Lessmore (15 mins) 3. Discussion based on the film (15 mins) 4. Story Reading and analysis - Tell it to the Walls (20 mins) 5. Closing - Silent reflection (5 mins) <p>Activity Description:</p> <ol style="list-style-type: none"> 1. Group Story Making: divide the class into groups of 3-4 students. Open the Book widgets Randomness app and assign each group some elements for their story. 2. Recall the elements of a story and remind them their story must have a problem and resolution. Each group gets about 20 minutes to create their story and 2 minutes to perform or share their story with the larger group. 3. Film Screening: Watch the film together. This film was later adapted into a book as well. 4. Discussion based on film: Have an open discussion which will draw their attention to the role of stories in our lives - how they bring us joy, keep us company, heal and sustain us. Some question prompts: <ol style="list-style-type: none"> a. What happens in the story? Who are the characters? What is the setting? b. How do the books help the man? c. What is the relationship they come to share? d. Why do you think people come to him? e. Why does he share the books with them? f. How does the story end? What were the photographs on the wall? g. What do you think will happen next? 5. Story Reading and Analysis - Open the discussion by asking Why do we tell stories? Invite diverse responses. Prompt them to think about different kinds of stories. E.g. Why do you think Nina Sabnani tells us the story of Mukand and Riaz? What about Mr. Morris Lessmore? Slowly, invite the class to read "Tell it to the Wall" by A. K. Ramanujan. Teacher could ask them to read individually or in pairs or read aloud. What does this story invite us to think about stories and why we tell stories? What may happen if we don't share stories? Is there a story you would like to share? Lead into the next session on story creation. 6. Closing- Encourage the class to close their eyes and focus on breathing. Think about all the stories you have listened to, read, watched this week. 	<p>Link: https://www.bookwidgets.com/widget-library/randomness</p>  <p>Link for the film: https://www.youtube.com/watch?v=Ad3CMri3hOs</p> 

Let them wash over you. How are you feeling now? Is there a story you'd like to share?

Ask the class to write a brief piece, now, about any one of the stories, capturing its essence and its power.

Prompt Questions:

Why do we tell stories?

What may happen if we don't "story"?

What are the different ways in which we could share stories? Is it always spoken/oral?

What are some effects of telling stories? How and why do they have these effects?

Week 2: Elements of stories

Important Concepts:

Students engage with world-building through -

- Plot
- Character
- Perspective
- Stylistic devices - imagery, symbolism, metaphors, irony

Learning Standards:

During these sessions, the students will have the opportunities to -

- Identify the core elements of stories across media.
- Use some/all of the elements to create their own stories.
- Develop critical thinking skills (by interpreting stories)
- Practice writing about a social issue

Summary:

Building on week 1, these sessions on the elements of stories will help students identify specific features of narratives, their role in stories and the effect they have in making stories powerful channels of communication. Elements like plot, character, points of view and perspective will be discussed, along with different stylistic devices that make stories effective and memorable. Different kinds of stories, in print, text and graphic formats will be explored to understand the features of stories. Knowledge of these elements will help students in noticing their own narrative styles, identifying stories around them in real life and reflecting on ways of making stories effective by using appropriate techniques.


Lesson Plan: Week 2 Day 1
How do we 'story'?

Classroom Inquiry Process	Resources
<p>Lesson Aims: Through this lesson, students will -</p> <ul style="list-style-type: none"> - Read and identify the four core elements of stories across media. - Attempt a short writing activity using some/all aspects of the story elements. <p>Activity Title: Warm up (5 minutes) Activity Description: Teacher briefly helps students recap some of the stories they had read the previous week and which stories they liked. Students are asked to think about why they liked the story and what made the story exciting or memorable.</p> <p>Prompt Questions: Which story/stories did you like most? Why did you like them?</p> <p>Activity Title: Writing stories (15 minutes) Activity Description: Students will attempt a short writing activity on an experience from their life. The prompt could be based on a theme from a story already discussed or a theme that the teacher feels is relevant at that moment. This will be an individual activity. A sample theme is provided below</p> <p>Prompt Questions: Compose a short narrative of a difficult choice you had to make/challenge you encountered in your life. What was it and what did you do to overcome it?</p> <p>Activity Title: Sharing stories (10 minutes) Activity Description: Some students can be invited to read out their pieces. As they read, the teacher draws attention subtly to the way in which their stories are built around a difficult choice that contains conflict within it. This can be linked to the earlier week's discussion on how all stories are structured around some form of climax. If a student's story doesn't contain a conflict, the teacher could gently probe by asking what the 'climax' is.</p> <p>Prompt Questions: What happened at that time? Why did you feel it was a challenge/difficult choice? What happened first/what was the cause of the conflict?</p> <p>Activity Title: Elements of a Story (15 minutes) Activity Description:</p>	

<p>Here, the teacher summarises some of the better narratives of the students and draws attention to the way all their stories based on their life experiences also have a beginning, middle and an end.</p> <p>The teacher then highlights 4 core elements of any good story - a well structured plot that establishes cause and effect between events and has a beginning, middle and end; well developed characters that are realistic and identifiable; perspective and voice through which a story is told (1st, 2nd and 3rd person) of which 1st and 3rd person are most frequent, and the use of stylistic devices like symbolism, imagery, metaphors and irony etc.</p> <p>The teacher draws students' attention to the way a plot has 5 parts (exposition, rising action, climax, falling action, denouement). Stories can also begin at the beginning, in the middle (or, <i>in media res</i>), or at the end.</p> <p>All these are important for building a rich story-world. Good stories are full of rich details that flesh out the plot and characters, a chosen perspective and use imagery and symbolism for effect.</p> <p>The student handout from Seymour Chatman has more detail on all of the above.</p> <p>Prompt Questions: How are the events organised in the stories? Who are the characters? Who is the protagonist and the antagonist? Are the characters believable and realistic? Are they round characters? Who is telling the story?</p> <p>Activity Title: Read Aloud (10 minutes) Activity Description: To illustrate the elements of a story, the teacher reads out aloud Jhumpa Lahiri's "The Crossing". Through the story, she points out the challenge of learning a language, the feeling of the protagonist, the struggle and the sense of achievement when she crosses the lake. This is also a good piece to show the use of imagery and metaphor to describe the experience.</p> <p>The teacher reinforces again the importance of a rich, detailed world to build a story.</p> <p>Prompt Questions: What is the narrator talking about? How has the plot been structured? What is the climax of the story? What were the actions leading to this climax? What kind of imagery and metaphors are used to capture this experience?</p> <p>Activity Title: Rewriting their stories (15 minutes) Activity Description: Students are now given time to go back to their earlier piece and rewrite it by fleshing out their plot, filling it with details, choosing a starting point for the story and reordering their events to establish causation. This can be done either</p>	<p>Summary of the key elements of narrative from Seymour Chatman's <i>Story and Discourse: Narrative Structure in Fiction and Film</i> (1978)</p> <p>Jhumpa Lahiri's "The Crossing" from <i>In Other Words</i> (2015)</p>
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<p>as individual activity or as pairs/groups of three, where they write and consult with each other as they rework their narratives. As the students work, the teacher moves around in class discussing ideas with them. Students can be told to use more adjectives, adverbs and imagery, build story maps and make connections across different parts of their story.</p> <p>Prompt Questions:</p> <p>Individual prompts and scaffolding/support can be provided to students based on their writing-</p> <ul style="list-style-type: none"> • How is the relationship between different actions and events in their story made explicit? • What is the cause and effect relationship? • Which parts of the stories comprise the rising action (leading to the climax)? • Which parts of the stories are providing background information to the rising action (exposition)? • How detailed and sensory are the expository passages? • How effectively has the climax been presented? • What kinds of characters are built into the story? • What kinds of visual imagery is used? Are there any symbols used? Are they necessary? Can the story exist without it? <p>Summary: 5 minutes</p> <p>Teacher wraps up the class, asking students to continue fleshing out the story. Students are also asked to read an extract from Marjane Sartrapi's graphic novel <i>Persepolis</i> from their handbook for the next class. They must come ready to share their responses and thoughts to the short episode narrated by Marjane Sartrapi in the extract.</p>	<p>Marjane Sartrapi's "The Letter", extract from <i>Persepolis</i> (2003)</p>
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Lesson Plan: Week 2 Day 2
Whose story is it anyway?

Classroom Inquiry Process	Resources
<p>Lesson Aims: In this sessions, students will -</p> <ul style="list-style-type: none"> - Reflect on the roles and functions of perspective in stories. - Immerse themselves in deep reading and engage with PoV as a technique. - Modify/rewrite their personal narratives through different perspectives. <p>Activity Title: Warm up, recall and introduction to perspective (10 minutes) Activity Description: The teacher asks students to think of all the stories they have read, seen and heard so far. Students are then asked to think about who is telling the story. They can open their handouts and look again at the stories if needed. They are also asked to think about why a point of view or perspective is important.</p> <p>Prompt Questions:</p> <ul style="list-style-type: none"> - What are the stories that we have read so far? - Who is telling these stories? How do you know? - Is it important to know who the narrator is? Why? - Who is speaking in Mukand and Riaz? - Who is the narrator in “The Crossing”? <p>Activity Title: Understanding perspectives (20 minutes) Activity Description: The teacher draws students’ attention to the third element of narrative discussed in the previous class, i.e. perspective. Stories are told from a particular narrator’s standpoint. That is called perspective. There are three primary perspectives, the first person, second person and third person. Of these, the first and third person are most common and frequently used.</p> <p>To understand the effect that perspectives have, the class reads a classic story by the writer William Somerset Maugham, titled “An Appointment in Samarra”. They are asked to read this individually. The teacher notes their responses and asks them who the narrator is. Based on the responses, the teacher asks them to pay closer attention to the voice, and first and third person in particular. Finally the teacher demonstrates how a simple shift in voice from the third to the first person can cause a shift in perspective.</p> <p>Prompt Questions: Who is the narrator in the story? What happens when the voice shifts? What do you think is the relationship between voice and perspective?</p> <p>Activity Title: More on perspectives (15 minutes)</p>	<p>William Somerset Maugham’s retelling of “An Appointment in Samarra” (1933)</p> 

Activity Description:

The teacher asks them about the voice and perspective in Sartrapi's extract "The Letter ". Students are asked to respond to the prompt: whose perspective do we get in the story? It's a first person account. The teacher then explains how first person accounts offer only one point of view. They are however also rich because as the story of one's life, we can present details through our version that others may not know about. Third person accounts, on the other hand, are supposed to be objective and are often associated with an all-knowing God-like narrator called the omniscient narrator.

Students are then asked to look at the 4 pages of the extract, but this time in pairs/groups of 3. The teacher can give a brief overview of the story, that it is by an Iranian woman who recalls an incident from her life about her maid. The plot is set in Iran in 1978. As the students go through the story, they can discuss and note down what the story is about, how it is represented, how the images interact with the text, is it a straightforward story and what their critical comments are about it. They may also be asked to think of Bollywood movies and love stories of men and women from different social classes falling in love and unrequited relationships, if the teacher feels it appropriate.

Prompt Questions (these are there in the student handout):

What is the story about?

What is the climax of the story? What actions lead to the climax?

Who is the narrator? Whose perspective is the story told from?

What is the relationship between the pictures and the text?

What is the effect of the ending of the episode?

Based on the manner of narration, what do you think the story is trying to say about class differences in Iran?

Activity Title: Discussion (15 minutes)**Activity Description:**

In this segment, the teacher leads the discussion, asking students to think about the broader theme (social class) and the way it is presented (with irony, humour, and reflection). The narrator provides her perspective to the tale. Its manner of depiction is such that the entire episode comments on class hierarchies in Iran. How does the story suggest that the class hierarchies are unjust?

Through the discussion, the teacher draws on the earlier sessions on world building and stories as a part of our lives and adds the element of how stories can also function as voices of inclusion and social justice, depending on how they are written. Storytelling carries a social responsibility as well.

Students are now invited to think of how *Mukand and Riaz* addresses questions on friendship and how it comments on a historical moment through a heartwarming story of love, friendship and humanity.

Prompt Questions:

What is the broad theme of the piece?

How is it represented in the story?

Does the story seem to suggest that there are problems in society? How?

More details here:

[https://en.wikipedia.org/wiki/Persepolis_\(comics\)](https://en.wikipedia.org/wiki/Persepolis_(comics))



How does *Mukand and Riaz* comment on the historical moment? What kinds of techniques does it use, for eg. the use of red and black colours for killing and death, in the middle of soft colours like orange and green and pastel tones for happy times?

What kind of critical reflection does it offer?

Activity Title: The Danger of a Single Story (20 minutes)

Activity Description:

In this last segment, the teacher plays Nigerian author Chimamanda Adichie's TED talk, "The Danger of a Single Story" in class. Students listen and are instructed to note down their key takeaways from the talk. Student handout has a section for this

As an after class reflective exercise, they can be asked to think about how the structure of the plot, characterisation, perspective and imagery, symbolism etc. can be used to avoid the pitfalls of a single perspective, and make their own stories more diverse and inclusive.

Prompt Questions:

What are any 2-3 things that caught your attention and that you learnt from this talk?

How can you use the elements of storytelling to capture a diverse perspective?

Students can come prepared for some group writing tasks in the next class, based on some of these ideas.

Ted talk:

https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en



Read more about Chimamanda Adichie: <https://www.chimamanda.com/welcome/>



Lesson Plan: Week 2 Day 3
Storytelling across media

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <p>In this session, students will -</p> <ul style="list-style-type: none"> - Reflect on the function and effect of different perspectives on stories. - Narrate short versions of their stories in different modes, like text, images, etc. <p>Activity Title: Listening to voices (20 minutes)</p> <p>Activity Description:</p> <p>Teachers quickly draw students' attention to the last class on perspectives and the dangers of a single story. Students are now put into groups of 4-5 and are asked to write short versions of the stories they have read and seen so far, but from specific perspectives.</p> <p>Group 1: story of Mukand and Riaz from Mukand's perspective Group 2: story of Mukand and Riaz from Riaz's perspective Group 3: story of Mehri from Mehri's perspective Group 4: story of Mehri from the boy's perspective Group 5: story of Mehri from the father's perspective</p> <p>Students are encouraged to think about the intentions of characters as they retell the stories from different perspectives. Why did Mukand give away the cap? Why did Mehri not tell the boy she was a maid? How did she feel? Why did the boy reject Mehri? Why did the father tell the boy that Mehri is his maid? They can supplement the narrative with imaginative details where they feel it necessary, without changing the plot.</p> <p>Through the exercise, teachers can help students think about the plot, support them by reading the stories closely so there are no factual errors in the tales, and suggest ways in which the plot sequence, characterisation and voice of the narrator is made sharper.</p> <p>If some students want to make their stories more visual and draw, that can also be encouraged.</p> <p>Prompt Questions:</p> <p>Who is the narrator? What is their point of view? How can you capture the events (facts) from their perspective? How detailed is your version of what happened? What information can you gain from these stories to support your version?</p> <p>Activity Title: Show and tell (20 minutes)</p> <p>Activity Description:</p> <p>Each group is invited to come and present their version to the class. They get 3 minutes each, with 1 minute where the other groups can respond or suggest new ideas of retelling the stories.</p>	

At the end of the presentation, the teacher reinforces the way in which different narrative elements can change the experience of listening to a story. *Mukand and Riaz* was in 3rd person but we got to hear 2 personal accounts of the incident. Similarly, Marjane Satrapi's story was her version, but we got to hear other emotional versions through other characters.

Prompt Questions:

How has the mode of presenting the stories changed the experience of stories?
Are these versions more inclusive, do you think?
Can you think of any other way in which you can retell these events?

Activity Title: 5 minutes stretch break

Activity Description:

The teacher hands back the pieces that the students worked on earlier in the week during this time as this will be needed during the next activity.

Activity Title: Back to your stories (15 minutes)

Activity Description:

Now that students have tried experimenting with different styles of writing, they can revisit their individual pieces. The teacher hands out the stories that have been written by them in the first two sessions back to students.

The students now work individually trying to strengthen their stories with more details, characterisation and particularly perspective. They may choose either text or visual mode (memes, comic strip, picture book format) to tell their stories.

More importantly, they now also begin thinking about a larger comment that they may want to make about the theme of the story they have selected. Teachers can ask them if their stories allow such reflection. If they currently don't, then how can they bring it in? They could read and think about how Lahiri's simple struggle of learning a new language is also a deep insight into the process of learning. What kind of insights do they/have they gained through their experience and how can they depict it?

Prompt Questions:

What are you saying in your piece?
Why is this important to write about?
How can you depict it with greater sensitivity?
Whose perspective is it and how can you make it inclusive?

Activity Title: Reflective journaling (10 minutes)

Activity Description:

The teacher gives students their journals and they can spend the last few minutes of class consolidating their thoughts on the different elements of story and narrative, its functions and ways in which creative writing and expression can be nuanced through these perspectives. They may also respond more concretely to specific prompts that the teacher may want to provide them.

Prompt Questions:

<p>What is the place of stories in your life? What is the place of stories in society? Which element of storying do you think is the most critical element? Why? What strategies can we use to make stories more inclusive and socially responsible?</p> <p>The Blurb Teachers wrap up the session with a (take home) task for students, who must write a short blurb on a story of their choice from the ones covered in the module. The instructions and definition of the blurb is given in the student handbook. Students may be given 2 attempts. Teachers can look at the first draft and give feedback on how to make the blurb more engaging. Students may work on this feedback and submit their revised work. This can be done either as a classroom task or a take home assignment, based on teachers' discretion.</p>	
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Week 3 : Listening to stories

Important Concepts:

- Listening, observing and documenting events and emotions are of critical importance for effective storytelling
- Listening and observing helps a storyteller develop spontaneity as well as diverse frames of references.

Learning Standards:

During these sessions, the students will have the opportunities to -

- Identify listening, observing and documenting as critical to creating or telling stories
- Learn experientially how listening and observing with care and empathy influences our perceptions

Summary:

In this week of sessions, students engage in hands-on activities where they listen, observe and document the world around them closely. By making detailed notes of what they see, hear and sense around them, students will gather information and details that can help them build their story-world. This week will also enable them to experience the elements of stories - plot, character, perspective and voice - discussed in the first two weeks through their own personal attempts at storytelling in different modes and media. Documenting their observations will help students identify gaps in knowledge, which they can fill by going back and finding more information about their topic. This is a crucial first step in the process of editing, world-building and creating believable, relatable and memorable stories.

Lesson Plan: Week 3 Day 1
Listening to understand

Classroom Inquiry Process	Resources
<p>Lesson Aims: Through this lesson, students will -</p> <ul style="list-style-type: none"> - Identify the critical competencies and challenges of listening - Attempt to listen and analyse to what extent they have been able to listen with ability to recall and retell with details - Introduce Projects <p>1. Activity Title: Warm up (10 minutes)</p> <p>Activity Description: Teacher briefly asks students to list all the sounds they hear in the vicinity. Soon after, ask students to close their eyes and listen once again. Ask them to note if they heard any new sound and discuss why it might have happened.</p> <p>Prompt Questions: Were you able to listen more carefully with your eyes closed? If yes, Why do you think it happened?</p> <p>2. Activity Title: Interviewing (50 minutes)</p> <p>Activity Description: This activity will take place with pairs of students.</p> <p>Describe to students how important people (artists, politicians, sportspersons) often tell their life stories of how they developed an interest in their work/passion, the challenges they faced, their triumphs etc.. In a similar way, today students will tell their stories to their pair partners.</p> <p>In stage 1 (5 Mins), one of the students in the pair would first tell their story and the other would listen. The listener is free to take notes or ask questions for clarification.</p> <p>In stage 2 (5 Mins) ask both the students in the pair to write the story they just told and heard.</p> <p>In stage 3 (5 Mins), ask the students to compare notes and notice how similar and different are the stories of both the students.</p> <p>Now the teacher brings the class together as a group to discuss their process of listening and challenges (20 Mins).</p> <p>Here are some prompts for the discussion -</p>	

- a. How did it feel to tell your story? Did the teller feel heard?
- b. How did it feel to be told a story one-on-one? Did it feel like an important responsibility?
- c. According to the teller, what was the listener doing that was supporting them?
- d. According to the teller, was there anything that the listener could have done better to support them?
- e. According to the listener, what were some of the challenges of listening?
(If responses are not specific, kindly add prompts and ask them if their experience was similar or different - Was there a pressure to remember all the details, were they lost in their own stories, were they distracted by noise in the surrounding...)

Feel free to add more questions/prompts that you think will enable students to dissect the process of listening and reflect on their listening practice.

Note- These prompts are to be asked one by one patiently and allow multiple students to respond to them until no new points are coming out in the responses.

Repeating the stage 1, 2, 3 with a different teller/listener in pairs (15 Mins)

Now, the students must go back to their pairs and repeat the stages 1, 2 and 3. The other student would now tell the story, then both of them must write it and then examine how similar or different their versions of the same story are. Additionally, now they can also discuss their feelings and challenges of telling and listening.

Thus, the activity begins and ends with practice, with discussions and reflections sandwiched between the two rounds of practice.

3. Activity Title: Frames of reference (15 minutes)

Activity Description:

Ask students to list some new words or descriptions or ways of telling - that they learnt from listening to their partner. Now these words/descriptions/style could become a part of their frame of reference. Ask students to spontaneously try and use one of these words/descriptions to create/tell a short narrative.

For example - If I learnt a new description of a bus journey in hills - how can i use it to tell another story.

4. Introducing Projects (05 Mins)

Teacher inform students about the end-of-module project. There is a handout for the students regarding this, which should be given to the students. Kindly emphasise that the point of the project is as a way of deepening their learning and practicing it

in life. The groups, themes and modalities would be discussed in the subsequent class.

The students should work in groups of 3-4 students. In this session, you should assign students to the groups. Please plan this beforehand. Kindly aim for a group that is diverse, both genders, different backgrounds and personalities.

Groups should have 3-4 students. Use your judgement to make exceptions, eg. if one student wants to do a solo performance. Too many groups however will not leave sufficient time for the final performance

Please inform the timeline to students.

Session 8 - Groups and Themes

Session 9 - Submitting a note about what they plan to do, half a page to a page

Session 10 - Preparing first draft of presentation and getting feedback

Session 11 - Having revised draft of presentation and final rehearsal

Session 12 - Presentation of projects

Note: There are many good films on the internet about listening skills, please explore them. Below is one good resource:

<https://www.youtube.com/watch?v=saXfavo1OQo>

Youtube video:



Lesson Plan: Week 3 Day 2
An eye for details (Observing)

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <p>In this sessions, students will -</p> <ul style="list-style-type: none"> - Immerse themselves in the process of observing - Reflect on how an eye for detail enriches our observations - Be prepared for the projects <p>1. Activity Title: What is it to see? (50 minutes)</p> <p>Activity Description:</p> <p>Stage 1 - Visualising (5 Mins)</p> <p>The teacher asks students to close their eyes and visualise their classroom. Ask them to sit silently and describe to themselves in their minds - all the different things they see in the classroom on a day like today.</p> <p>Stage 2 - Discovering (5 Mins)</p> <p>Ask students to stay silent, get up from their respective seats and take a walk around the room. In doing so, encourage them to simply notice each and everything in the room as if they are noticing it for the first time.</p> <p>Stage 3 - Drawing (10 Mins)</p> <p>Ask them to draw their classrooms in their notebooks. It is likely that many students might show reluctance for drawing (stating things like they can't draw or they haven't drawn in a very long time). Kindly clarify, that the purpose of drawing is not to judge their drawing skills, but rather understand what they are trying to express.</p> <p>Stage 4 - Exhibition (10 Mins)</p> <p>After all students have drawn, ask students to walk around the room and notice what other students have drawn. It might invite some comments (appreciation or mockery). But encourage students to notice how each and everyone has visualised or seen the space differently.</p> <p>Stage 5 - Discussions (20 Mins)</p> <p>Ask students about their reflections from the process -</p> <p>Prompt Questions:</p> <ul style="list-style-type: none"> - During visualisation, to what extent could they paint the classroom? 	

- During discovery, was there anything you never noticed before?
- During drawing, were things represented in their proportions?
- During observing the drawings of others, was there anything that stood out for them?

Kindly emphasise and describe to students how in observing spaces or understanding how others do so, we strengthen our frames of reference. These references come of use in helping us bring our stories to life (creating immersion).

Encourage students to take notes from observing the exhibition and the discussion.

2. Activity Title: Describing our observations (10 minutes)

Activity Description:

This activity will start in the present session and will be continued till the next session. It has three parts - firstly, writing about a space through mental visualisation (to be done in this session). Secondly, writing about a space from direct observation (to be done after school hours). Thirdly, discussing and reflecting about our observations and writing (to be done in the next session).

Ask students to imagine a space near their home where they might have spent some time in the last month. It could be a bus stand, a public park, or a street shop. Care should be taken in selecting a space which they could access again and should be safe for them to spend time after school hours.

Now, ask students to visualise that they are sitting there on a bench and observing. Write the descriptions about it. Try to describe one thing or two for them to get started like are their children there? What are people doing there?

Give them ten minutes to write the descriptions in as much detail as possible.

Work for Home - Ask students to be in that space for ten mins after school hours. Preferably sit on some bench or a safe space there. Write descriptions of the space in the notebooks.

3. Project Work (30 Mins)

The last part of the session would be devoted to Projects.

It is important for the teacher to

- Describe all the project details and encourage students to note them
- Motivate students to consider the project as a serious learning opportunity rather than simply an assessment.
- Clarify if students have questions or concerns

Formats - The following are the suggested formats but students are allowed to do other formats too after obtaining your approval.

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| <ul style="list-style-type: none">a. Oral storytellingb. A play or skit that they enactc. A video or audio recording that they taked. A visual display - painting or comic format on chart paper <p>Theme - The theme of the story will be “True Personal Stories”. In this project we want the students to share something from their personal lives that actually happened or their opinions or feelings. It is something true or authentic from their lives, not something that they made up.</p> <p>The performance should be a maximum of 4 minutes</p> <p>Examples of the story topic:</p> <ul style="list-style-type: none">- a past experience of the students- their aspirations for the future- challenges they face- things that they feel strongly about,- an inspirational figure in their lives- “What the world thinks about me/ What I really am” <p>Work for home - Tell students that they need to spend time as a group and finalise and submit a short note about their project. You as teacher should approve their projects or ask them to change it if it does not meet the criteria for the project. You can give feedback, but do not influence their project too much - it is theirs to create and bring to life.</p> | |
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Lesson Plan: Week 3 Day 3
Telling Stories spontaneously

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <p>In this session, students will -</p> <ul style="list-style-type: none"> - Reflect upon their observation skills - Practice telling stories spontaneously - Take the first step towards projects <p>1. Activity Title: Describing our observations (20 minutes)</p> <p>This activity is a continuation of the activity from last session. Ask students to sit in groups divided as per the projects.</p> <p>Ask each student to bring out the two descriptions they have written on the theme they chose - one, based on visualisation in the last sessions and the second, based on observations done after school hours. If there are students who have not been able to complete, encourage them to take part in discussions and learn from the work of their peers.</p> <p>Give students prompts to reflect on their descriptions -</p> <ol style="list-style-type: none"> a. What makes writing a visual account challenging? b. What kind of writing makes us feel - as if the reader is really there? c. Was there anything in the observing or describing process that was distinctive for them? <p>If there is extra time, the teacher may ask two or three students to share their experience before the class.</p> <p>2. Activity Title: Telling a story spontaneously (30 Mins)</p> <p>In the groups, ask students to exchange their descriptions. All students will get only five minutes to go through the description of others. Now, students are to tell a story spontaneously using some descriptions written by their peers.</p> <p>3. Project - Finalise and submit a concept note (30 Mins).</p> <p>All groups are to finalise their projects and draft a concept note. The concept note should briefly describe the theme, the format and some ideas they have for preparation and presentation.</p> <p>4. Activity Title: The Blurb</p> <p>Teachers wrap up the session with a (take home) task for students, who must write a short blurb on a story of their choice from the ones covered in the module. The instructions and definition of the blurb is given in the student handbook.</p>	

Classroom Inquiry Process	Resources
Students may be given 2 attempts. Teachers can look at the first draft and give feedback on how to make the blurb more engaging. Students may work on this feedback and submit their revised work. This can be done either as a classroom task or a take home assignment, based on teachers' discretion.	

Week 4: Telling Your Story

Important Concepts:

- Imagining a story and bringing it to life requires world-building through documentation and details
 - Editing stories by adding more details, cutting segments that are unnecessary, can make the story representational and immersive

Learning Standards:

During these sessions, the students will have the opportunities to -

- Reflect on their life experiences and incidents around them, and experiment with ways to effectively tell their story using narrative techniques.
- Apply the concepts on elements and aspects of stories to a (personal/group) storytelling project
- Experience creating a project through multiple stages and bringing it to life
- Learn that breaking a project into subparts with milestones is an effective way to manage work

Summary:

The last week of this module brings together the skills and knowledge gained in the first three weeks by helping students create, present and/or perform their stories in different media and modes. Students work on different drafts of their stories, with feedback from their teachers and peers. Editing skills are sharpened as students use their knowledge of elements to construct rich and powerful storyworlds. Presentation skills, performance and confidence is also developed as students tell their stories in person, individually or in groups, to their peers.

Lesson Plan: Week 4 Day 1
Finding your story

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none"> 1. Students experiencing bringing an idea to life 2. Students learning how to work together in a group 3. Students overcome 'starting trouble' and start working on their performance <p>It is essential that the teacher ensures that each group creates first drafts of their project by the end of the class. The teacher can use many strategies to achieve this and we are sharing one method below:</p> <p>Activity:</p> <ol style="list-style-type: none"> 1. Getting the first 30 seconds of your project (10+10 minutes) <p>Activity Description:</p> <p>Getting started is often difficult when doing a new project. This activity is designed to overcome this. It is important to get started even if they don't have a complete idea of the project. The students will find that once they get started, new ideas will keep coming and they will create the project as they go along. Or they may reject their original idea and come up with a new one. Either way they are starting working on their project rather than just thinking about it.</p> <p>Teacher arranges students into their project groups. The groups are given 10 minutes and after that they have to come back and demonstrate the first 30 seconds of the project. (If the project is a visual display, they can do a rough sketch or the first panel of the comic or something like that). This will bring students enhanced clarity on what their full project might look like. After feedback from the teacher they can go back to their groups and create the whole project. During the 10 minutes the teacher checks that the groups are actively working and facilitates good participation from individual students. After the 10 minute deadline the teacher sits with individual groups and checks that they have completed the sample assignment, gives some feedback and asks students to design the rest of the project by the end of the class.</p> <p>Activity:</p> <ol style="list-style-type: none"> 2. Getting the first draft of your project (40+20 minutes) <p>Activity Description:</p> <p>Building on the work in the first 10 minutes, ask the groups to create a first draft of the project in the next 40 minutes of the class. Depending on the time availability you can work with as many groups as possible to review their projects by the end</p>	

Classroom Inquiry Process	Resources
<p>of the class and give feedback as necessary.</p> <p>About Feedback: Be careful not to let your own opinion of how the piece should be dominate your feedback. The students are trying to tell a story about their own lives and we know much less about their lives than they do.</p> <p>Constructive feedback helps. It means giving feedback that starts with acknowledging the efforts and some strengths/positives of their work and then addressing some of the concerns/areas of improvement. It is a criticism that doesn't discourage, but rather provoke action for improvement. Constructive feedback helps in communicating expectations in a way that is digestible and respectful.</p>	

Lesson Plan: Week 4 Day 2
Crafting Your Story

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none"> 1. Students see that their work improves significantly through multiple iterations 2. Students visualize their final performance and work back to identify logistical or other requirements to reach their goal 3. Students work well in a team and all members of the team participate <p>Activity:</p> <ol style="list-style-type: none"> 1. Preparation and Final Rehearsal (80 minutes) <p>In this session student groups will work to create the final version of their project.</p> <p>There is no lecturing that you will do in this session. Students should straightaway get into their groups and practice.</p> <p>Teacher ensures that student participation is high. Encourage those who are not 'performing' to also perform. Encourage the students to overcome inhibition. Teacher asks the groups questions that gets them thinking about the final performance eg. Will you be able to complete this in 4 minutes? How much space will you need to do this? Do you have the electronic equipment you need? Will you be able to meet to rehearse before the next class if needed?</p> <p>Note: In practice, groups may not reach the final level of polish by the end of this session. But when you push them to do a rehearsal of the final version they will make good progress. Interested students will probably work a lot after class to bring their project to the level of quality that they are happy with. They may surprise you with the level of work and interest they put into doing the project. Do not insist that they should not make any more modifications to their project after this session.</p>	

Lesson Plan: Week 4 Day 3
Telling Your Story

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none"> 1. To experience performing/presentation 2. To experience fulfillment and accomplishment of bringing a piece of storytelling to life 3. To get good feedback on their performance 4. To get validation for their efforts, to gain confidence, and to feel positive about their experience of the project 5. To learn from the ideas and approaches of the other groups <p>Arrange for an external person who can give appreciation and feedback to the performing groups. It can be another teacher at school who is interested/experienced in literature or arts. Or it can be someone from outside the school. Having another person do this, frees you up to manage the overall session and timelines and pay attention to the assessment rubric. Do not however, be very open about your assessment (like making notes after each performance). We want the students to perform freely for the joy of performance without feeling that it is all about evaluation.</p> <p>This should be a safe space for students. There should be no laughing, labeling or bullying from other students. Teacher should be vigilant and proactive about this</p> <p>Decide the sequence of student groups giving their performance/demonstration</p> <p>Manage time strictly - 4 minutes for performance, 2 minutes for set-up and exit. There are points in the assessment rubric for this</p> <p>When one group is performing there should not be noise or set-up work from other groups. They should pay attention to the performing group</p> <p>Close the session with positive comments. Appreciate the class for the work they put in. Try to find something to appreciate about each of the groups. Ask some students to share how the experience was for them and what they learnt</p>	

1.3 Module Project

For the Transmedia storytelling module project, the students are required to work in groups to create and perform a story. The performance will be presented to the rest of the class in the module's final session. The project will be assessed by the teacher and will contribute to the students' grade for this course this semester.

The following are the suggested formats but students are allowed to do other formats too after obtaining your approval.

- Oral storytelling
- A play or skit that they enact
- A video or audio recording that they take
- A visual display - painting or comic format on chart paper

The theme of the story should be "True Personal Stories". In this project, we want the students to share something from their personal lives that actually happened, or their opinions or feelings. It is something true or authentic from their lives, not something that they made up.

The performance should be a maximum of 4 minutes.

Examples of the story topic:

- a past experience of the students
- their aspirations for the future
- challenges they face
- things that they feel strongly about,
- an inspirational figure in their lives
- "What the world thinks about me/ What I really am"

The students should work in groups of 3-4 students. The teacher should create the groups. Suggestions for group creation: aim for a diverse group with both genders, different backgrounds, and personalities.

We will introduce this assignment to the students during session 7 and announce the groups. In Session 8 you can have a half-hour discussion about the project to answer student questions. By Session 9 they have to submit a short description of what they are planning to do and get approval from you. In sessions 10 and 11, they will be working on their piece and improving it with feedback. In Session 12 they will present their final work to the class. An external observer should be invited to give them constructive feedback for improvement.

If the students choose to do a video or audio format, they can do the recording and editing work outside the classroom and in the final session, they will play their finished product. If the students do a visual display, in the final session they will explain the display and their explanation will also be counted as part of their work.

More detail about conducting the assignment is in the lesson plan for sessions 10, 11 and 12.

1.4 Formative Assessment Rubric

Competency	Descriptors	Level		
		1-2	3-4	5-6
Knowledge & Understanding	We have discussed storytelling concepts ('bones and flesh', perspective, conflict, rising-climax-resolution). Do the stories use these concepts? We have also studied different stories and see how they 'work', why they are effective, why they appeal to us. Students' stories also need to work in the same way - the reader should be able to understand, the story should flow and have coherence	<ul style="list-style-type: none"> - Description is very little - Multiple perspectives are used, there is a change of perspective in the story - there is no plot or plot is confusing - there is no conflict 	<ul style="list-style-type: none"> - there is some description so that we are able to imagine the situation - there is a single consistent perspective - there is a plot and conflict and these are brought to resolution. Handling may not be perfect, (eg. may be multiple plots and conflicts, which are not brought to proper resolution and completion, or climax may come too early) 	<ul style="list-style-type: none"> - There is rich description or effective use of media so that the situation comes alive - There is a consistent perspective. Since these are personal story, first person is usually more effective - There is a clear plot and conflict and these are handled well so that the story is effective
Critical thinking & Decision Making	Story should be from the students' life - this requires students to think for themselves about the topic and rather than use or modify ready-made material from elsewhere. Is the story only a narration of a particular incident or does it have a larger theme (eg. love, good vs. bad, struggle for success). Is the storyteller able to show their own thinking and opinion in the way they tell the story? Does the storyteller show creativity in the way they tell the story (eg. flashback, jokes, choice of words)	<ul style="list-style-type: none"> - Story is not from the students' life or is simplistic and basic and it is clear no thought has gone into it 	<ul style="list-style-type: none"> - Story is from the students' life - Story is interesting and we are drawn to it, we identify with the challenge or situation that is described - There is little or no creativity or originality in the way the story is portrayed - The voice of the storyteller is missing, we do not hear their opinion or their reflection 	<ul style="list-style-type: none"> - Story is from the students' life - Story is interesting and we are drawn to it, we identify with the challenge or situation described - The story stands out from the others in some way - The storyteller says something through the story, what they felt about the incident, their opinion or view of the world

Presentation and Communication	If verbal storytelling, did it have variation in pitch and speed or was it told in the same speed and tone. Story should not be above 4 minutes, should not be less than 2 minutes. Was the story more effective through use of media (eg. pictures) and what was the quality of the media used. What was the level of grammar and vocabulary?	<ul style="list-style-type: none"> - Speaking part of the storytelling did not have variation was monotonous - Story did not meet the length guideline - Vocabulary was at a low level with several grammar and spelling mistakes - No multimedia usage 	<ul style="list-style-type: none"> - Speaking part of the storytelling had some modulation that added to the story quality - Story met the length guideline - Vocabulary was acceptable and grammar and spelling mistakes were few - Multimedia was used, or story was effective even without multimedia 	<ul style="list-style-type: none"> - Speaking part of the storytelling was excellent with variations that added significantly to the story quality - Story met the length guideline - Vocabulary level was high and grammar and spelling mistakes were very few or none - If multimedia was used, it was of high quality and added significantly to story
Achievement*	<i>A student scores weighted average score of each of the above dimensions</i>	<i>A student scores weighted average score of each of the above dimensions</i>	<i>A student scores weighted average score of each of the above dimensions</i>	<i>A student scores weighted average score of each of the above dimensions</i>

1.5 Teacher Professional Development Guidelines

This Teacher Professional Development Guide is designed to assist with the delivery of professional development sessions about the transmedia storytelling module.

Objectives -

Objectives of the TPD Training in Transmedia Storytelling -

- a. Developing a shared understanding with teachers on the potential of storytelling and the diversity of media platforms.
- b. Enabling teachers to have first-hand experience of listening to, creating, publishing and telling stories in a safe space.
- c. Developing and practicing skills and competencies specific to creating and telling stories across media forms.
- d. Training teachers in facilitation and orienting them with plans and resources for facilitating sessions with students in respective schools.

Schedule of the training -

The training schedule is for three working days, each working day having 6 hours of active work.

Training on each day has been organised into three sessions of 90 to 120 minutes.

Each day would start with a warm-up and orientation session of 30 minutes.

Typical Training day schedule

08:00 am – 08:30 am	Warm-ups and Orientation
08:30 am – 10:00 am	First Session
10:00 am – 10:15 am	Tea Break
10:15 am – 12:15 pm	Second Session
12:45 pm – 01:00 pm	Lunch Break
01:00 pm – 03:00 pm	Third Session

Overview of the training

Day 1

- Session 1 Recognising stories around us and connecting with our story
- Focus - Teachers recognising the role and power of stories, recognising that stories are all around us and we are using stories in our personal and professional lives consciously and unconsciously.
- Session 2 Listening, Observing and Telling stories
- Focus – Getting a first-hand experience of listening to a storytelling live; Recognising how listening and observing contributes to creation and telling of stories.
- Session 3 Recognising stories across media forms
- Focus - Discussing storytelling applications in career ; Defining Transmedia Storytelling and how we will use it ; Demonstrating Exemplary resources

Day 2

- Session 4 Understanding narrative form (Beginning, Middle and End)
- Focus – To understand the flow and structure of narratives.
- Session 5 Understanding World-making through stories
- Focus - Understanding narrative elements (Characters, Conflicts, Perspectives, Imagery) and how it helps us create story-worlds and immersion.
- Session 6 Experience of performing/presenting a story
- Focus – Enabling teachers to perform/present a short story to have a first-hand experience of creation, preparation and performance/publication.

Day 3

- Session 7 Story creation and world-building
- Focus – Sharing some exemplary texts to highlight how narrative details bring the story alive. Enabling teachers to create and recreate details in their stories and reflect on the elements of the stories.
- Session 8 The role of perspectives and purpose of stories
- Focus – Introduces identifying perspectives in the stories and the need to understand stories from perspectives of inclusion and social justice. Also, enabling teachers to understand deeply the first three sessions that they would be facilitating with students.
- Session 9 Overview of facilitation skills and Closure – Team
- Focus – Discussing some practical tips and concerns of facilitating sessions with students, scaffolding facilitating participatory activities and developing a shared commitment for implementing the module with students in the classroom.

Details of the Sessions

Session 1 -

The session is to begin with some warm-ups and grounding exercises involving stretching of the body (hands, legs, neck) and use of breath (Breathing slowly, and rapidly, and deeply together) and voice (humming and saying out vowels loud).

Then participants are to work in randomly allotted pairs. In each pair, one by one, each person is to share a personal story from their own memory (but it has to be told spontaneously and with dramatic exaggeration). Exaggeration helps the imagination muscle to open up.

This should be followed up with a quick discussion. This activity brings a sense that we already know stories and how to tell them. And that, stories are all around us and we use them frequently, consciously and unconsciously.

The second part of the activity involved retelling the story each person heard from their partner in pairs. Encourage people to retell based on what they heard and not change the story too much. The discussions following the retellings focus on listening, and recalling and how does it feel to be the character when someone else is narrating the story.

The activity might also bring nostalgic memories and space has to be created for some people to share how they feel after they spontaneously shared a story.

Session 2 -

This session focuses on how listening and observing are storytellers' regular tools. Only when we listen and observe people, places and situations, we have a frame of reference that comes handy when we are telling stories.

For helping the group to recognise the value of listening, enable an environment where the group goes from chaos (everyone speaking over one another) to mindful listening (when we listen to hear and not to respond).

For observations, give individual participants a chance to walk around the room and observe everything as if they are observing it for the first time. Then encourage them to pick an object that is calling to them. They are to stay with an object and have a conversation with it (that is, to make up as much detail as one can about the object - what exactly is the object, how long has it been there, how is it used, what all does it get to see etc).

A demonstration of storytelling is to be done by the facilitator using any archetypal story. It enables the participants to experience stories as listeners and the discussion could focus on how they experienced the story and what techniques they believe the storyteller used.

Session 3 -

This session landscapes the range of storytelling used in professional lives - from marketing to teaching, from performance art to having therapeutic conversations.

The session would also highlight the 'transmedia' aspect - how stories are and could be told using diverse media tools available - like a podcast or an animated story, a picture book or a video game scenario, infographic or a short film. Some exemplary resources are to be shared.

Session 4 -

Using archetypal traditional stories, the flow and structure of stories is presented. The concept of stories having a sense of 'beginning', 'middle' and 'end' is introduced. Some examples of stories could be taken from the participants to see through their flow and structure.

Participants should get first-hand experience of experimenting to see how the same story told with multiple beginnings could influence the way it is received. The criticality of getting the beginning and end prepared, if nothing else, is to be established with examples.

Session 5 -

A story remains a loose sequence of events unless it creates 'immersion'. In this session, the facilitator should enable participants to experience immersion by creating a fictional environment through voice (example - going to a nostalgic place). The facilitator should then create a space in the session to listen to how each participant could or couldn't experience immersion. The facilitator has to build upon the inputs of participants to explain how some rich narrative details enable listeners to feel 'as if they are inside the story' and 'as if they are the characters in the story'.

Different elements of the story - like characters, conflict, perspectives and imagery are to be introduced. Some examples of each element are to be shared through demonstration. For example, cite a movie participants have seen and ask who were the characters and what made them memorable. Also ask, what characteristics of the characters were established (were they honest? were they brave?) and how were these characteristics established (was it directly told or was it left for the audience to discover as the story unfolded).

Session 6 -

Encourage participants to pick up a theme and take half an hour to prepare a story. They are to focus on first thinking of a beginning, middle and end. Then, they are to think of the loose structure of the story and how some narrative details could be added about characters and places to create immersion. Encourage participants to spend the time not just preparing the story, but performing it again and again.

All participants should be given three to four minutes to perform a short story and if they ask, feedback should be given by the facilitator.

Session 7 -

This session focuses on enabling teachers to identify and use elements of stories through writing their own narratives. Participants should be enabled to experience the way change in plot structure and perspective can alter the experience of storytelling.

The first task (Telling our story) is to write a short piece on a challenge/conflict that participants faced in their life. These have to be written or illustrated individually by participants. After writing, participants are to share their stories. They have to read it out. As a group we discuss how the stories can be made more detailed.

We talk about world-building as an important element in storying. World building will help us SHOW our readers what happened rather than tell them. This makes the story more believable. Details bring stories to life. This can be through details in the plot, actions, characterisation. The more detailed a story, the better it is.

In the second task (Building our world), one part of the story has to be taken and some details are to be added to make it immersive and memorable. A few teachers could be invited to read out the bits they have detailed. Do they feel it is qualitatively different from their first piece? How? Can we think of other ways in which details can work?

An excerpt from Jhumpa Lahiri is read by the facilitator to highlight how the narration is detailed. The group has to think about how the detailing worked here?

- Worked through imagery and language that appeals to the senses
- Worked through a plot that captures a struggle, through fear and emotions
- Worked through a characterisation and PoV - first person
- Worked through a metaphor that captures the action of learning a language with swimming i.e. immersion, drowning in the language and surfacing. Implicit in the metaphor.

The next activity involves having the participants in groups of 4 in different places. They read “The Letter” and discuss

- How is the plot structured - what is the rising action, climax, and falling action, resolution? What is the nature of the resolution?
- Who is the narrator? Whose perspective do we get here?
- How is the story world detailed? (imagery, irony, humour)
- How does the structure of the story comment on the theme?

This is to be followed by group discussions on key points -

- Stories with a conflict make for strong narratives. We need protagonists and antagonists.
- Voice - 1st, 3rd person - present different perspectives to stories. Telling a story in the 1st person helps reinforce one PoV but that is still just 1 PoV. It's not the whole perspective.
- Drawing and art can be used to show irony. Different media combined can allow for more powerful stories.
- Dialogues are the dominant way in which the story is told in “The Letter”. This is also a way of world building, and detailing to SHOW us rather than tell us.
- Sometimes stories may not have a clear resolution. But these kinds of stories can also make a commentary. It's tangential. In this case, we feel sorry for Mehri and as a result may not want to reinforce class structures. Stories can be used in this way as a commentary. We saw this in Mukund and Riaz too. These kinds of stories are more powerful than ones with a clear moral because they allow readers to think and reflect.

After this activity, participants go back to their stories and the part they had detailed earlier. Now they choose one perspective from which to tell the story. If they have used 1st person, they change it to 3rd person and vice versa. They present the antagonist's PoV, and choose any way they like (drawing, dialogues, metaphors, imagery etc) to detail it.

Post the creation, few participants could read out what they have written. They reflect on the change in tone and quality of narrative. They also now start thinking of the kinds of prompts and inputs they need to give that will help students detail their stories further.

Session 8 -

This session focuses on the perspectives in the story and enables participants to explore and enjoy stories across media (print, multimedia) focusing on issues of inclusion and social justice.

Open by reading a story "Tell it to the Walls". Ask participants if they would say this is an example of a story? Why or why not?

Open up the idea of what a story is:

- Name some of your favourite stories.
- Where do stories come from?
- Do you create stories - e.g. every day or in some difficult situation or just for fun?
- Does the word 'story' have another meaning in the digital world today? (i.e. instagram story, FB story etc.)
- What do you think "transmedia stories" are?

The discussion should help participants understand that experiences, memory, people, incidents, books, films, photographs, paintings - all are sources of stories. It should reiterate the initial emphasis 'Stories are all around us. We are creating stories all the time'.

Some examples of artwork created by children are demonstrated to showcase how stories could be presented using a combination of art forms. Stories we tell:

https://docs.google.com/presentation/d/1HqRRoRIBbdYAbqbBLOcRkd3X3lcKKd6JZCRuwfOOqfw/edit#slide=id.g106c2a7c73f_0_22

A game of 'Shelf help' is played. Participants observe a set of books placed before them carefully and answer the questions:

1. Find a word that begins with the sound "b"
2. A word which is the opposite of visible
3. A title that begins with a pronoun
4. A title which has proper nouns in it
5. A book cover which has caps
6. A title which has the synonym for "a fairy"
7. A book cover which has a bridge on it

The next activity has three parts: Pre-Reading, During Reading and Post Reading. The text is *Mukand and Riaz* by Nina Sabnani

Storybook Link:

<https://drive.google.com/file/d/1IHbBieYz5eUBjkCWP5cESnpznHM0Wulw/view?usp=sharing>

Pre-reading (Encourage discussions)

- Is there any object that reminds you of a person who is dear to you?
- Show the cover page and ask for some predictions - what do you think this story is about, what is the setting, who are the characters?

During read (Encourage listening)

- Don't ask too many questions
- Identify a few crucial points in the story where you will pause to check comprehension, ask for predictions or check in on how they are feeling as readers

After reading (group work)

- Discuss as a group
 - Trace the way the red cap becomes a central symbol of the story.
 - What do you notice about the language of the story - how does it convey the power of the story?
 - What do you notice about the colours across the pages? Do they change?
 - Did this story remind you of any other story?
 - What impact did the last line of the story have on you?
- Use the story map to analyse elements of the story.

The next activity involves watching a short film ([The Reunion - Google Ad](#))

<https://www.youtube.com/watch?v=gHGDN9-oFJE>

The short film is to be used for having discussions

Before watching:

- What is the story?
- Whose point of view is it told from?
- What is the setting(s)?

After watching

- How are you feeling after watching it?
- List some similarities between the two stories. (setting, characters, point of view)
- List some differences (flashback as a mode of storytelling, separation v/s reuniting)

- Do you think this could be Mukand & Riaz's story too?
- The cap was an important symbol in the previous story - was there a symbol in this story? What did it represent?

If time permits, as a group, the facilitator should discuss - Why do we "story"?

Discuss and Watch (<https://www.youtube.com/watch?v=Ad3CMri3hOs>)

Create a story (30 mins)

(<https://www.bookwidgets.com/widget-library/randomness>)

Each group must perform it using a different mode - Text, Image, Video, Drama, Oral Storytelling.

The facilitator would also introduce teachers to the module which they would facilitate in the classrooms.

Session 9 -

This session revisits the key learnings and shares some practical tips on facilitating storytelling sessions among the students.

The session should highlight -

- a. The need to develop a practice routine to strengthen the storytelling muscle - stretching the body and trying different body postures and gestures, using expressions to enact situations and practicing character voices and sounds.
- b. The need to develop a repertoire of stories that one could tell spontaneously or with preparation.
- c. The need to create safe space in the classrooms for students to share their narrative expressions.
- d. The need to take students on a gradual journey of comfort - from working in groups/pairs to performing as groups and then, performing individually.

The sessions would conclude with participants working in groups. They are to prepare for half an hour and tell the story of how they experienced the workshop with any medium of their choice.

1.6 Student Workbook

Introduction

I . I World of Work

One of the components of the vision for Schools of Specialized Excellence (SoSE) is increasing exposure of students to careers and the world of work. However, career domains today are not straightforward and are becoming exceedingly integrated. Students require a multidimensional and interdisciplinary approach. Separately, the best education globally offers students abundant opportunities for project-based learning, development of higher-order thinking skills and development of soft skills.

The Experiential World of Work (EWOW) course aims to address all the above requirements during the 9th and 10th grades for the SoSE schools of the Humanities stream. The course is designed as a series of 1 month (16 classroom hours) ‘taster’ modules that explore different skills and careers in the humanities and social sciences. The modules are designed as a skill module, paired with one or more career modules. Skill modules address a workplace skill that has wide applicability across a range of careers. Each skill module is followed by 2 career modules which are strongly associated with the skill and which develop further on the skill. For example, the Transmedia Storytelling module is followed by Journalism and Content Creation as career modules. Each module is a 16 hour exploration and is delivered via discussions, expert guest speakers (‘masterclasses’), digital content, field visits, projects and assignments. These modules are critical in enabling SoSE students to make informed choices and prepare in advance to succeed in their chosen career pathways.

Students learn in various ways in the Experiential World of Work course. In developing the modules a priority has been to provide interesting and vivid teaching material like videos and presentations. Classroom discussions are an important part of the session and students learn from each other as well as develop their confidence and spoken communication. Expert guest speakers and field visits offer rare and privileged opportunities to experience a profession. Assignments and project work takes them out of the classroom to engage with the environment they live in. They also demand developing time management, creativity, working collaboratively and good presentation skills at work. All this will nurture students for all round development and at the same time set them up for success in their chosen area of specialization.

The role of the teacher in the Experiential World of Work is challenging and rewarding. The teacher is not an expert in the subject material, even though there is extensive teacher training. Therefore they act more as facilitators for the students’ learning. They do need to stretch their boundaries to familiarise themselves with all the skills and careers in the course. Group and individual projects are an integral part of the course and facilitating these and managing the ambiguity in evaluation of projects is a new skill to be learnt. Classroom discussions are a vital part of the course. The teacher must adapt to all these new formats of running a class. They have to give up their tried-and-tested methods of teaching and try on new ones – a humbling experience. The rewards for the teacher are in the tangible growth and development of the students in areas like confidence, presentation and communication. The teacher will also experience significant personal and professional growth in the process.

Assessment is an important part of the Experiential World of Work. The course is meant to be rigorous and not limited to the level of awareness-raising or exposure. The course delivers specific skills and concepts that the students are expected to understand, internalise and apply. The assessment framework has components of “Knowledge and Understanding”, “Inquiry and Exploration”, “Critical Thinking and

Creativity” and “Organisation and Presentation”. Assessment of each module of EWOW will draw from the above set of components and be tailored to the module. Internal assessment of the modules will be usually through the module project, while the summative assessment could be through a variety of formats including mini-project or different types of sit-down exams.

I . I I Overview of the curriculum

The World of Work course is designed as a series of 1 month (16 classroom hours) ‘taster’ modules that explore different skills and careers in the humanities and social sciences. The modules are designed as a skill module that is paired with one or more career modules. Skill modules address a workplace skill that has wide applicability across a range of careers. Each skill module is followed by 2 career modules which are strongly associated with the skill and which develop further on the skill. For example, the Transmedia Storytelling module is followed by Journalism and Content Creation as career modules.

The following table gives the full list of modules that will run in the World of Work curriculum.

Skill Area	Career Pathway 1	Career Pathway 2
Transmedia Storytelling	Journalism	Content Writer
Mapping and Visualization	Geographer/Cartographer	Urban Planner
Working with people and communities	Social Work	
Enabling Learning	Teaching	
Justice and Constitutional Values	Lawyering	Policy Advocacy/Public Administration
Research and Critical Thinking	Academic Research: Sociologist / Economist / Historian	User Research / Market Research

The first 3 rows show the modules that run in 9th Grade and the next three rows the modules that run in 10th grade.

Below shows the classroom time allocation for the modules and the number of instructional days they will run over.

S.No.	Modules	Suggested time allocation/Instructional days
Grade 9		
	Unit 1: Transmedia Storytelling	16 hours/12 days

	Unit 2: Journalism	16 hours/12 days
	Unit 3: Content Creation	16 hours/12 days
	Unit 4: Mapping & Visual Representation	16 hours/12 days
	Unit 5: Cartographer / Geographer	16 hours/12 days
	Unit 6: Urban Planner	16 hours/12 days
	Unit 7: Working with People & Community	12 hours/ 9 days
	Unit 8: Social Work	12 hours/9 days
Grade 10		
	Unit 9: Enabling Learning	12 hours/ 9 days
	Unit 10: Teaching	12 hours/ 9 days
	Unit 11: Justice and Constitutional Values	16 hours/12 days
	Unit 12: Lawyering	16 hours/12 days
	Unit 13: Policy Advocacy/Public Administration	16 hours/12 days
	Unit 14: Research and Critical Thinking	16 hours /12 days
	Unit 15: Academic Research: Historian/Sociologist/Economist	16 hours/12 days
	Unit 16: User Research / Market Research	16 hours /12 days

Note the exceptions to the standard format: In two skill areas, “Working With People and Communities” and “Enabling Learning” , there is a single career module associated with the skill module. In these two cases the Skill module runs for 3 weeks and the career module for three weeks. In these cases, the skill and career modules are tightly integrated rather than running as individual modules.

I .III Objectives of the curriculum

To give the students a very wide area of exploration that leaves them with an understanding of the world of work at large. They are also shown interconnections between modules and clusters and realize the interdisciplinarity of the world of work.

To develop a range of skills (the skills of the skill modules) that will continue to be useful to students in their future irrespective of the specific career path they choose.

To give the students sufficient information and engagement with skills, careers and workplaces so that they can start a deeper process of focussed exploration in skills and professions as designed for the 11th & 12th grades. In a few cases, the students will have gained enough clarity from the course that they will make a decision on their own about their career goal and independently plan and work towards reaching it.

To develop their ability to do independent work and thinking, to deliver projects, and work collaboratively.

To develop skills of critical thinking and creativity.

To enhance students' presentation skills in different modes and media.

I .IV Curriculum Framework

The course consists of a sequence of skill and career modules. These modules are grouped into related clusters. A cluster will contain a skill module and 2 (or 1) related career modules.

A skill module introduces the students to a particular skill or skill area that is widely required for many careers. In this course the students are introduced to 5 skill areas in the Social Sciences and Humanities which gives them a good range of knowledge. By practicing these skills, students develop themselves with a wide range of skills. Simultaneously they have the opportunity to find out if they have an aptitude for or interest in that skill. Discovering such interest and aptitude can be an enormous boon to the student - if they find a niche they are happy with, they start exploring and developing on their own and the future unfolds with ease and fulfillment rather than uncertainty and doubt. While it is not possible to develop a skill in-depth, some engagement with the skill is still useful.

Career Modules explore a career that is strongly connected to the skill in that cluster. Career modules explore the career from multiple perspectives:

Skills: The career module builds on the work done in the skill module to develop the skill further in the context of the particular career. For example the Journalism career module will take storytelling to the context of Journalism.

Career Roadmap: The career module will talk about way to join that career ie. what subjects to choose for 11th & 12th grades, what degree courses are appropriate, what are the premier colleges, what communities of practice exist, relevant skills to develop etc.

'A Day in the Life': The career module also gives students an idea of what work in that career looks like. Practitioner interactions are a very effective way to do this.

Is this for me?': The various interactions and experiences of the career module helps the student build some evidence for whether this is the direction they want to take. The intention is not however that the student should decide by the end of 10th grade.

Career modules will have sub-areas or may cover a career *area*. For example, Content Creation is a career area which covers careers in Graphic Design, Content Writing, Film-making and more. Journalism is considered a career, but there are a wide range of sub-options by media and types of writing eg. news reporting, news analysis, photography, video journalism etc.

I .V About this handbook

This Handbook contains the handouts and worksheets that you will use while going through the Experiential World of Work modules. It contains handouts of the three modules under the Transmedia Storytelling Cluster which will be delivered over a period of three months. It also contains the student planner which will help you in planning, organising and keeping track of your work.

Transmedia Storytelling Module

Credits

The following organisations and people have contributed to the development of this module:

Center of Excellence in Teacher Training:

Dr. Nishevita Jayendran (Assistant Professor, CETE): Module conceptualization and development of lesson plans; teacher professional development sessions

Ms. Jennifer Thomas (Assistant Professor, CETE): Module conceptualization and development of lesson plans; teacher professional development sessions

Ankit Dwivedi (Doctoral Scholar, CETE): Module conceptualization and development of lesson plans; delivery of experiential storytelling training for teachers

Tanya Mittal (Research Assistant, CETE): Project management and coordination

Bhavishyath Counselling:

Vijay Krishna: Module conceptualization and development of lesson plans; project management and coordination

Student Planner

Session	Topic	Objectives and Description	Readings
Week 1			
Session 1	Understanding stories and transmedia storytelling	<ol style="list-style-type: none"> 1. Create a safe space for sharing 2. Identify sources of stories & kinds of stories 3. Compare and contrast a story in two media/forms <p><i>In this session, students will discuss and engage with the way stories are all pervasive. They will look at different kinds of stories, the themes, and the kinds of formats that stories are presented in.</i></p>	"Mukund and Riaz" by Nina Sabnani
Session 2	What do stories look like?	<ol style="list-style-type: none"> 1. Explore and enjoy stories across media with a focus on issues of social justice (fiction animation, book, non fiction animation) 2. Identify elements of a story structure (plot), character, setting <p><i>Continuing from the previous session, students will immerse themselves in different kinds of stories for an 'aesthetic' reading, and reflect on how and why they engaged with the stories. They will be introduced to the different elements that comprise stories across media and modes.</i></p>	<p>"Chuskit goes to School"</p> <p>"Thank you, Mr. Falker"</p>
Session 3	Why do we 'story'?	<ol style="list-style-type: none"> 1. Recognise the power of stories to heal readers 2. Create a space for different responses to a single story 3. Recognise that each of us is a storyteller - and that our stories matter <p><i>The third session will reflect on the value of stories in our lives, its potential to bring about social change, the power it has to help us cope with reality, heal and make sense of reality. The session will also explore ways in which each of us is inherently a storyteller and that every voice and perspective matters in storytelling.</i></p>	

Week 2			
Session 1	How do we 'story'?	<ol style="list-style-type: none"> 1. Read and identify the four core elements of stories across media. 2. Attempt a short writing activity using some/all aspects of the story elements. <p><i>Week 2 begins by identifying the core narrative features of stories that are constant across media. It will also introduce students to short writing activities that can be edited and sharpened using these narrative elements.</i></p>	<p>Summary of the key elements of narrative from Seymour Chatman's <i>Story and Discourse: Narrative Structure in Fiction and Film</i> (1978)</p> <p>Jhumpa Lahiri's "The Crossing" from <i>In Other Words</i> (2015)</p> <p>Marjane Sartrapi's "The Letter", extract from <i>Persepolis</i> (2003)</p>
Session 2	Whose story is it anyway?	<ol style="list-style-type: none"> 1. Reflect on the roles and functions of perspective in stories. 2. Immerse themselves in deep reading and engaging with PoV as a technique. 3. Modify/rewrite their personal narratives through different perspectives. <p><i>The second session focuses closely on voice, perspective and points-of-view. By reading different stories, and writing stories through different perspectives, students will reflect on the role and effect of voice in constructing effective and powerful stories.</i></p>	William Somerset Maugham's retelling of "An Appointment in Samarra" (1933)
Session 3	Storytelling across media	<ol style="list-style-type: none"> 1. Reflect on the function and effect of different perspectives on stories. 2. Narrate short versions of their stories in different modes, like text, images, etc. <p><i>Session 3 continues with the discussions on perspective. It then takes it ahead to experiment with ways in which stories can be presented in different formats and reflections on techniques that can make them work across transmedia platforms.</i></p>	
Week 3			
Session 1	Listening to understand	1. Identify the critical competencies and challenges of listening.	

		<p>2. Attempt to listen and analyze to what extent they have been able to listen with ability to recall and retell with details</p> <p>3. Introduction of Projects</p> <p><i>With week 3, students enter an active phase of storying. The first session focuses on listening and documenting the sensations. They will also reflect on the extent to which their recollection and documentation has captured all details of what they heard, and what they understood from having listened closely.</i></p>	
Session 2	An eye for details (Observing)	<p>1. Immerse yourselves in the process of observing</p> <p>2. Reflect on how an eye for detail enriches our observations</p> <p>3. Prepare for the projects</p> <p><i>Session 2 focuses on sight and observation as the second sense. Students observe their surroundings and document what they have seen. Again, they reflect on the nature of details they observed, documented, and their understanding of these details.</i></p>	
Session 3	Telling Stories spontaneously	<p>1. Reflect upon their observation skills</p> <p>2. Practice telling stories spontaneously</p> <p>3. Take the first step towards projects</p> <p><i>Session 3 starts preparing the students to tell their own stories spontaneously. It enables them to identify plots from their life that can be converted into stories, and by strengthening their observation skills, helps them build story-worlds through detailing.</i></p>	
Week 4			
Session 1	Finding your story	<p>1. Students experiencing bringing an idea to life</p> <p>2. Students learning how to work together in a group</p> <p>3. Students overcome 'starting trouble' and start working on their performance</p> <p><i>Session 1 prepares students in composing</i></p>	

		<p><i>their first draft of stories. Students may also work in groups to create collaborative story projects. Nuances of writing, overcoming writer's block and the importance of revisions and editing are introduced to them. Students now synthesise the ideas from weeks 1-3 to create story-worlds that are detailed, incorporating narrative features to create memorable tales.</i></p>	
Session 2	Crafting Your Story	<ol style="list-style-type: none"> 1. Students see that their work improves significantly through multiple iterations 2. Students visualize their final performance and work back to identify logistical or other requirements to reach their goal 3. Students work well in a team and all members of the team participate <p><i>The process of editing continues in this session, as students experience the way their stories improve with peer and teacher feedback and multiple iterations. Students also begin preparing for their final performances, actively incorporating the relevant elements of stories, world building, detailing through descriptors and commentaries.</i></p>	
Session 3	Telling Your Story	<ol style="list-style-type: none"> 1. To experience performing/presentation 2. To experience fulfillment and accomplishment of bringing a piece of storytelling to life 3. To get good feedback on their performance 4. To get validation for their efforts, to gain confidence, and to feel positive about their experience of the project 5. To learn from the ideas and approaches of the other groups <p><i>The final session is a sharing and feedback session where students perform/present their stories. They listen to each other and give constructive feedback based on elements and stylistic features of the narratives that can help them improve their stories.</i></p>	

Mukund and Riaz

by Nina Shabani

(Sabnani, N. (2007). *Mukand aur Riaz*. Chennai: Tulika.)

Chuskit goes to School

by Sujatha Padmanabhan

(Padmanabhan, S. (2011). *Chuskit goes to school!!*. New Delhi: Pratham Books.)

Thank you, Mr. Falker

by Patricia Polloco

(Polacco, P. (1998). *Thank you, Mr. Falker*. [United States]: Spoken Arts.)

Where Do Stories Come From?

1. An Introduction to Transmedia Storytelling

1.1 What is transmedia storytelling?

Transmedia storytelling (also known as **transmedia narrative** or **multiplatform storytelling**) is the technique of telling a single story or story experience across multiple platforms and formats using current digital technologies. (Source: https://en.wikipedia.org/wiki/Transmedia_storytelling)

1.2. What are some elements of transmedia storytelling?

It usually extends beyond one medium. It often has a digital/multimedia component. It may or may not be interactive. It may be episodic. It uses various techniques to engage audiences across multiple platforms. Some examples of popular transmedia storytelling from around the world are : Harry Potter, Star Trek, Star Wars, Marvel Comics

Closer home, recently, Kerala used Transmedia Storytelling in their fight against COVID-19. Read the extract below from *The Diplomat* to understand how they did this.

In order to create public awareness regarding the importance of washing hands, Kerala Police's Media Centre produced a short video which shows a group of policemen [dancing](#) to the tune of a recent Malayalam blockbuster– *Ayyappanum Koshiyum* – all the while demonstrating the correct way to wash hands. The video soon went viral and other states in India followed suit. Likewise, another popular [video](#) from the Social Media Cell of Kerala Police utilized VFX to depict the virus, which runs behind a common man clad in a lungi and T-shirt. The video conveys the message of the government's "Break the Chain" campaign – that it is possible to fight the virus using facemasks and hand sanitizer. Kerala Police have also drafted a poem in the vernacular recounting the dire need of the public to work together to confront the pandemic.

Public awareness is also created through online trolls and memes, often produced and shared by various official platforms of the state government. Giving it an entertainment veneer clothed in local culture and utilizing popular social media platforms such as Facebook, TikTok, Instagram, Twitter, WhatsApp, and so on, helps the state not only widen its reach but also effectively conveys the message. These coordinated efforts over the years have made Kerala Police's Facebook one of the most followed police [department pages](#) across the world – with 1.4 million followers.

Source:

<https://thedi diplomat.com/2020/04/how-a-tiny-south-indian-state-is-using-transmedia-storytelling-to-fight-covid-19/>

1.3. Think : Do you Agree?

Marshall McLuhan was an important Canadian philosopher who studied the impact of mass media on thought and behaviour of the general public in the 1960s when television was just becoming popular in the western world. There is a very famous statement that he coined,
"The medium is the message."

Medium here refers to any medium of communication that is used to deliver a message. For example, a television advertisement, a radio jingle, a film, an instagram reel, a Facebook post, a poster, a meme, a newspaper report or a televised debate on a news channel.

What do you think his statement means and do you agree with it? Think about it in the context of the transmedia example from Kerala shared above.

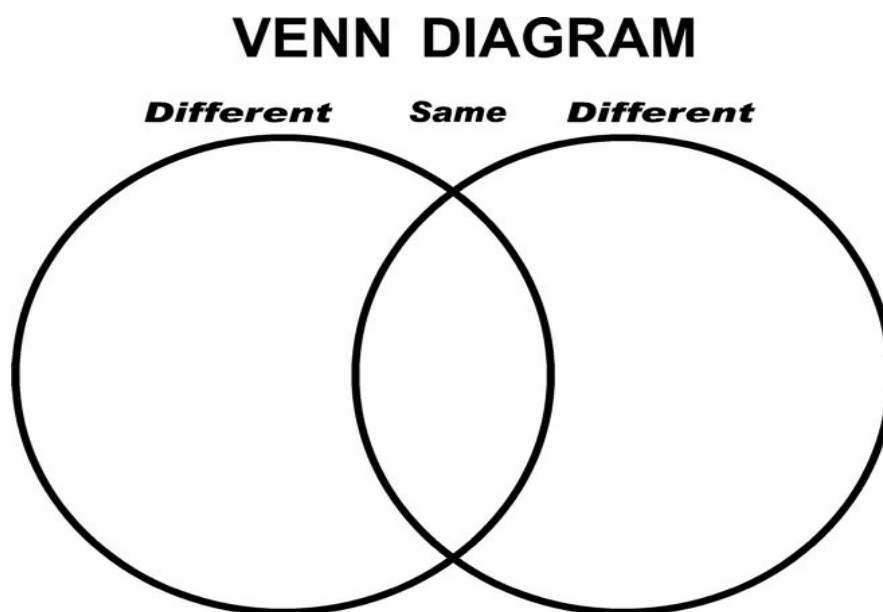
2. Compare and Contrast the story across two media

Compare and Contrast the story *Mukand and Riaz* by Nina Sabnani across the two media i.e. as a Print Book and as an Animated Film using the Venn diagram below:

What are the similarities between the two stories?

What are the differences between the two stories?

What is the effect that the two stories had on you?



3. World of Work Connect

Are you wondering which jobs/professions can skills of transmedia storytelling be useful in? Here are some examples:

Film industry: When a film is a hit, continuing the audience experience in other media keeps the film alive and generates more profit. Just two example are Bahubali (a video series for Netflix is planned) and Chhotta Bheem which went from comic to animation

Advertising and Marketing: Advertisers are now using combinations of media to more effectively reach and influence their audience. A 30 second ad will run on TV but a longer version of it will be on YouTube and often draws a lot of views if the ad is catchy. QR codes go from an ad on the street to a website where you can enter a contest or vote in a poll or participate in some way. "Product placement" in feature films or TV serials. IPL is marketed in very surprising ways nowadays - the Bangalore team has hired a comedian who does a mock 'press conference' after every match

Politics: We are seeing politicians and parties consciously crafting narratives about how they want to be seen and benefiting from it, and it will become more prevalent and widespread in the future

What do stories look like?

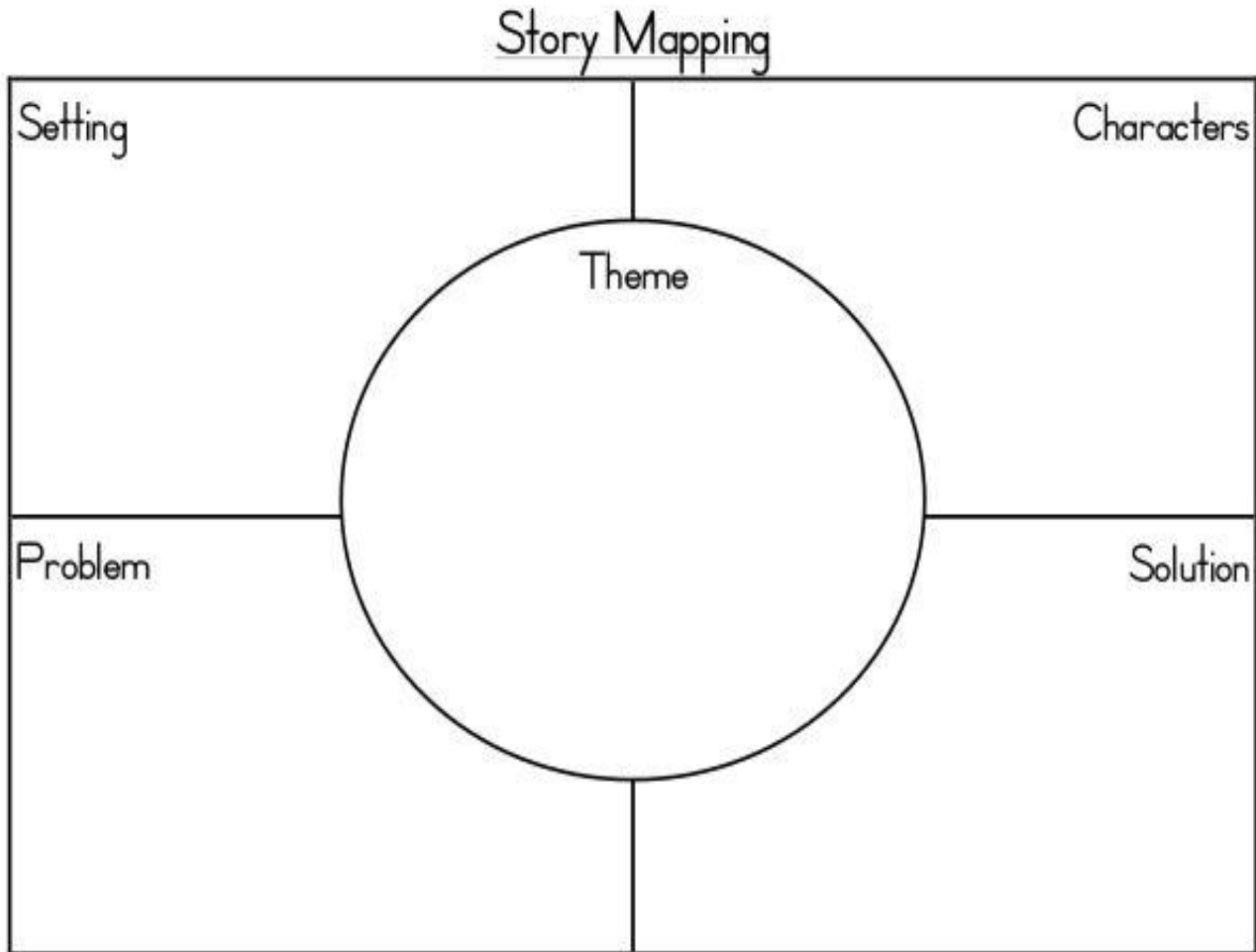
1. Watch/read any one story from the ones mentioned below. Analyse the story using the story map given here. You could search for them on google or use the links below:

Chuskit goes to School by Sujatha Padmanabhan

<https://storyweaver.org.in/stories/21-chuskit-goes-to-school>

Thank you, Mr. Falker by Patricia Polacco

<https://www.orange.k12.nj.us/cms/lib/NJ01000601/Centricity/Domain/1020/Thank%20You%20Mr.%20Falker.pdf>



2. What were some important symbols in the story? What did these symbols represent? You could illustrate and write.

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Tell it to the walls

By A. K. Ramanujam

(Ramanujan, A. (2009). Tell it to the Walls. In A. Ramanujan, *Folktales from India*. Penguin India.)

Write your experience

Write a short piece about a challenge that you faced or a difficult choice you had to make in your life.
What was it and what did you do to overcome it?

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Elements of a story

Seymour Chatman, a theorist of stories and narratives, states that there are two parts to a story. The first is the '**what**'. This refers to the content that one reads. The other is the '**way**' or the manner in which a story is narrated. Together, the *theme* and the *manner* of telling influence our reading and understanding of stories.

There are some basic components that are a part of all the stories that we read, see and hear around us. These are:

- ☐ The plot
- ☐ Characters
- ☐ Voice and perspective

Plot: When we read a story, we notice that there are different events occurring in it and they are organised in a particular way. Plot refers to the way in which stories are organised and structured. There are three main principles to keep in mind while constructing plots. These are "sequence", "contingency" and "causality".

By *sequence*, we mean the order in which events happen. What comes after which action leads to creating a logical connection between events. According to the Greek philosopher Aristotle, plots have a beginning, a middle and an end. It is possible, however, to start narrating stories at different points in time. If a story starts at the end, for instance, the sequence may involve flashbacks. If it starts in the middle of the action, say at the climax, it could have both flashbacks and foreshadowing. Story plots may also contain subplots and parallel plots.

By *contingency*, we mean that some events are dependent on others. So, for example, my feeling of happiness is 'contingent' or 'dependent' on my getting good grades in a test or meeting an old friend. This dependence will tell me how to order events in a sequence in my plot.

Causation connects the first two principles of sequence and contingency. There are causes and effects of different actions. That unfolds in the story in a sequential manner. Some of the causes of actions ensure that the plot moves towards the climax, which establishes the dependency factor.

Good plots are written such that the story has a strong and well sequenced set of actions that are linked to each other through a cause and effect relationship and where actions, especially those that lead to the climax, are dependent on some earlier actions.

There are five components to a plot. These are exposition, rising action, climax, falling action and denouement/resolution.

The *exposition* introduces the story, telling us about the setting and giving background information. With the *rising action*, events are organised to lead towards a *climax*. After that comes the *falling action*, leading to the final denouement or *resolution*/ending of the story.

These features help in making the plot tight and effective.

Character: All stories have characters in them. Characters are instrumental in enabling movement and progression in the plot. The two main types of characters in stories are protagonists and antagonists.

Protagonists are the central characters who the stories are about.

Antagonists are those characters who stop the protagonist from achieving their aims.

The clash between protagonists and antagonists generally creates tensions in the plot and makes the narrative gripping.

Protagonists and antagonists can be either flat characters or round characters. Flat characters are the kind of characters that do not change over the course of the story. Their actions are generally predictable. Round characters on the other hand are realistic and change with time. They are relatable because they resemble people around us, with all their flaws and limitations.

Voice and perspective: This is a very important part of writing stories, though easily overlooked. Voice indicates the point of view from which a story is told. They comprise our entry points into the plot. We are guided by the narrator into the story world as we are told and shown what happens around us.

There are three voices in general. These are the first person, second person and third person points of view. Each perspective has its own unique features.

The first person point of view, noticeable through the use of 'I', 'we', 'our' etc. in the narrative, is told from the perspective of one character in the story. These are generally personal accounts and help the reader connect more easily to the story. They are also used if we want the reader to sympathise with a character.

The third person point of view provides the perspective of an all-knowing narrator who has omniscient, God-like powers because he or she knows everything that is happening in the story. A narrative of this kind generally uses 'he', 'she', 'it', 'they' etc. in their stories. Such stories give the impression of reporting absolute truths.

Writing stories and building story worlds across different modes and media also play important roles in commenting on the world around us. They help us **interpret** our worlds, they **comment** on events, actions and reality, and also **caution** us against injustices. The structure of stories, choice of themes and its manner of presentation all contribute to the functions that stories play as the conscience keepers of society.

Adapted from Seymour Chatman's *Story and Discourse: Narrative Structure in Fiction and Film* (1978)

THE CROSSING - Jhumpa Lahiri

Extract from *In Other Words* (2015)

(Lahiri, J. (2016). The Crossing. In J. Lahiri, *In Other Words*. Hamish Hamilton.)

Rewriting your story

Rewrite your story (Activity 1) of the challenge that you faced or the difficult choice you had to make. Focus this time on putting more details into your plot. Describe your characters and the action, choice and/or challenge. Sequence the actions to lead towards a climax.

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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Marjane Satrapi's "The Letter"

Extract from *Persepolis* (2003)

(Satrapi, M. (2003). The Letter. In M. Satrapi, *Persepolis*. Milano: Sperling & Kupfer.)

The Appointment in Samarra

Retold by William Somerset Maugham (1933)

Understanding Perspectives

Read Marjane Sartrapi's story "The Letter". As you read it, note down your thoughts to the following questions:

What is the story about?

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What is the climax of the story? What actions lead to the climax?

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Who is the narrator? Whose perspective is the story told from?

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What is the relationship between the pictures/images and the text/words?

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What is the effect of the ending of the plot?

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Based on the manner of storytelling, what do you think this story is trying to say about class differences in Iran?

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“The Dangers of a Single Story” - Chimamanda Adichie

Listen to the Nigerian author Chimamanda Ngozi Adichie talk about the dangers of a single story. Note down any 3 key ‘takeaways’ (things that you learnt or that you felt to be important or caught your attention) that you feel are important in her talk.

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Listening to voices

Option 1: Rewrite the story of Mukand and Riaz from Mukand's perspective.

Option 2: Rewrite the story of Mukand and Riaz from Riaz's perspective.

Option 3: Rewrite Mehri's story from Mehri's perspective.

Option 4: Rewrite Mehri's story from Marji's father's perspective.

Option 5: Rewrite Mehri's story from the boy's perspective.

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.

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Back to your stories!!

Go back to the stories that you have written about a challenge that you faced or a difficult choice that you had to make. Choose any one mode (visual, such as a comic strip, drawing; or text, such as writing) through which to tell your story.

As you write, think about the following questions:

- What are you trying to say through your story?
- How can you show better the importance of your challenge or conflict?
- How can you depict your struggle with greater sensitivity?
- Whose perspective are you presenting in your story, and how can you make it more inclusive?

Now retell your story with greater detail in your chosen form (visual, text etc.), flesh and bones, describing the actions and perspectives. You can work with a friend if you like!

Reflecting on stories

We have read a lot of stories so far. We have also spent time thinking about our own lives and writing stories about our experiences. We have looked at ideas of plot, perspective, character and imagery. Now that you have experiences the art of storytelling in different mediums, try and respond to the following questions:

What is the place of stories in your life?

What is the place of stories in society?

Which element of storytelling is the most critical one? Why?

What strategies can we use to make our stories inclusive and socially responsible?

This image shows a full page of a handwriting practice worksheet. It consists of multiple rows of horizontal dotted lines spaced evenly down the page, providing a guide for letter height and placement. The background is plain white, and there are no other markings or text present.

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Wrapping up with a blurb

Before we move on to the next part of this course, here's a small fun activity for you. You have read many stories and seen many movies as well in the last two weeks. Choose any one story in any mode from this list, which you liked a lot. Write a small 'blurb' explaining what the story is about and why you liked it. Focus on the plot and the way in which it is told. Also state if you would recommend the book/movie to other people and why. Keep your piece short, of around 100-150 words.

NB: A blurb is the short description about stories or works given on a book's cover. It tries to persuade readers to buy/read the book, without giving away the suspense!

An Eye for Detail!

In class you would have done an activity where you visualized sitting in a place you know near your home and observing it. Now Ask students to imagine a space near their home where they might have spent some time in the last month.

Now, you should actually go to that place. It should be safe for you to go there to do this exercise. Do this after school hours! Spend 10 minutes there, try to sit on a bench or seat and observe it. Now again write a description of the place.

Concept Note

Write a short note explaining the project that your group is planning to do for the Transmedia Storytelling module. It should be a half page to a page long.

Module Project

You will have to do a group project for this module. You will be working in groups to create and perform a story. Your group will do a performance for the class in the final session of this module.

The following are the suggested formats

- Oral storytelling
- A play or skit that you enact
- A video or audio recording that you make
- A visual display - painting or comic format on chart paper. If your group chooses this format, you will also explain the work to the audience in the final performance

You can choose some other format also, but you need to get it approved by your teacher.

The theme of the story should be “True Personal Stories”. In this project we want you to share something from your personal lives that actually happened or your opinions or feelings. It is something true or real from your lives, not something made up.

Examples of the story topic:

- a past experience
- your aspirations for the future
- challenges you face
- things that you feel strongly about,
- an inspirational figure in your lives
- “What the world thinks about me - What I really am”

The performance should be a maximum of 4 minutes. You need to stick to this strictly.

You will work in groups of 3-4 students. Your teacher will create the groups.

If your group chooses to do a video or audio format, you can do the recording and editing work outside the classroom and in the final session you will play the video/audio. If your group does a visual display, in the final session you will explain the display and your explanation will also be counted as part of their work.

Here is how you will develop this project:

- 1.) Submit a paragraph explaining what you are planning to do and get it approved by date _____
- 2.) In Session 10 of the module you have to come up with a basic draft of the project and demonstrate it to your teacher
- 3.) In Session 11 of the you have to rehearse the final draft of your project
- 4.) In Session 12 of the module you will present your final work to the class. An external observer will be invited to give valuable feedback for your learning.

In creating the project, spend sufficient time reflecting on your life experiences so that you are saying something that is honest and genuine. Are you able to learn some lessons or draw some meaning from it? Use the storytelling concepts that you have learnt through this module. Finally try to do a smooth and polished presentation.

Good luck!

Cluster I Module 2: Journalism

Credits

Initial Module Conceptualization, Authoring and TPD sessions:

Mr. Vijay Krishna, Founder, Bhavishyath Counselling

Ms. Gauri Chaturvedi, Independent Consultant

Ms. Sneha Chandna, Independent Consultant

Ms. Niharika Dadoo, Independent Consultant

Ms. Priti David, Editor, PARI Education

Research:

Ms. Saumya Mantri, Intern, CETE, TISS

Coordination:

Mr. Vijay Krishna, Founder, Bhavishyath Counselling

Ms. Tanya Mittal, Program Manager, CETE, TISS

2.1 Journalism: An Introduction

“Journalism is printing what someone else does not want published; everything else is public relations” - George Orwell

A free press, as one of the pillars of democracy, has occupied an important and prestigious place in public imagination. Journalism as a career has that aura of speaking truth to power and journalists, while not always well-paid, are treated with respect even by those with political or money power. Journalism has a distinguished history in India. During the freedom struggle many freedom fighters started newspapers as a way to disseminate their political thinking and aid in the wider struggle. Mahatma Gandhi was the editor of the Gujarati newspaper the Indian Opinion as well as an English newspaper Young India. Gopal Krishna Gokhale, Abul Kalam Azad and Bal Gangadhar Tilak were all editors of newspapers.

The news business and journalism is also changing at a rapid pace today and is in a state of flux. Digital news sites are multiplying, old revenue models are not working, fake news is assuming epidemic proportions.

In this module, we want the students to understand the power and responsibility of the profession, its challenges and the changes it is undergoing. We want the students to understand how news is produced and disseminated. They should finish the module as better citizens who can participate more effectively in a democracy.

We will build on the relevant concepts from the storytelling module - listening, observing, telling an effective story, writing for a purpose, writing for inclusion and social justice

Specific content and approaches in the module:

Understanding the profession - The role it plays in society, some history, journalistic ethics. Show how a piece of journalism can be critically analysed. We will use good material from the internet that will be impactful for the students, hopefully in some cases triggering an ‘aha’ moment for a student.

Specific information about making a career in the profession - Appropriate courses, aptitude, skills, types of career paths, types of journalism

A degree in journalism prepares one for a variety of careers in the humanities and social sciences which we will allude to. Conversely, a bachelors in journalism is not the only route to becoming a journalist and a good degree in any subject along with curiosity and good writing skills is a good pathway to journalism. We will make these points.

We will give students a peek into the day-in-the-life of a print or TV newsroom. Leave the student with the sense that this is a time of change and they can participate and create the field

Practising the craft - As is the philosophy of the ALM modules, we will stress a lot on practice and doing – there are assignments and a module project.

We will introduce and practice some grade-appropriate and very useful concepts to the practice of journalism (the “5W and 1H” of writing an article, the “Inverted Pyramid” concept, the art of interviewing and time permitting, Storyboarding).

1 or 2 sessions where a resource person joining the class in person or via video-conference would be ideal. A field visit will be planned for, but may not happen in this edition of the course

The content and discussions in this module will develop critical thinking skills and deepen students' understanding of the role journalism plays in a democracy and in nation building.

The focus areas of the module are:

- Getting learners oriented to the profession of journalism and its role in democracy
- Learners having a deeper understanding of ethical journalism and the ethics involved in the process of being a journalist.
- Understanding and practising journalistic writing, listening, interviewing and editing as parts of the craft of journalism
- Pathways to becoming a journalist, the life of a journalist, talents and skills required of a good journalist

Prior Knowledge required for this module:

- Proficiency in at least Grade 5 level English
- Understanding of news and some orientation to news coming from various channels and platforms.
- Digital Literacy including using Microsoft Office

Student Learning Outcomes:

- Students will understand journalism as a profession and its role in a democracy. They can articulate what we mean by journalism as a ‘voice for the voiceless’ or ‘speaking truth to power’
- Students can interpret at least one journalistic ethic.
- Students recognize the Inverted Pyramid and 5W1H models of journalistic writing when they see it in journalistic pieces.
- Students relate with listening, interviewing, and writing as steps in the process of journalistic writing.
- Students know the types of Journalism and career pathways to become a journalist.
- Students can critically evaluate news based on the source. (Different media houses presenting things in different ways)
- Students are critical about the news/information that comes to them and discover some ways to check or verify the veracity of news.
- Students will reflect over their own knowledge, skills, and interest in pursuing a career in Journalism, to see if this is the right career for them.

Recommended Texts:

- Scribd. (n.d.). Reuters News Writing Guide. Scribd. Retrieved June 10, 2022, from <https://www.scribd.com/document/106130305/Reuters-News-Writing-Guide>

- Foundation, T. R. (n.d.). Handbook of Reuters journalism. thomson reuters foundation. Retrieved June 10, 2022, from <https://www.trust.org/publications/i/?id=652966ab-c90b-4252-b4a5-db8ed1d438ce>
- Osnos, P. (2010, June 29). Bringing News to India's poorest people. The Atlantic. Retrieved June 10, 2022, from <https://www.theatlantic.com/international/archive/2010/06/bringing-news-to-indias-poorest-people/58898/>
- <https://pari.education/>

Module Overview:

Each week of the module will focus on a different theme. These themes are:



Module Assessment:

We will be assessing students on the following:

- Application & Practice of journalism writing
- Retention of important factual material
- Presentation of final artefact
- Application of concepts in real-life situations

Formative (Unit) Assessment of the module will be through the module project.

Summative Assessment of the module will be through a written exam.

Both Formative Assessment will test the Assessment Objectives as mentioned below:

Formative Assessment		Summative Assessment	
Assessment Objectives	Competencies	Assessment Objective	Competencies
1. Inquiry and Exploration	1.1 Articulate and justify inquiry questions (What to Research) 1.2 Gather required information/data through multiple research methods (How to Research) 1.3 Use an appropriate choice of primary and/or secondary sources to seek evidence for their inquiry (Where to Research)	1. Knowledge and Understanding	1.1 Recognize and use the specialized vocabulary of specific skills, careers and workplaces (Knowledge) 1.2 Summarise concepts about skills and careers using explanations, descriptions and examples (Understanding)
2. Presentation & Communication	2.1 Clearly and persuasively articulate their thoughts and ideas verbally and in writing (Coherence) 2.2 Create aesthetic, impeccable and convincing artefacts (written, visual, maps, data representations) (Versatility)	2. Inquiry and Exploration	2.1 Articulate and justify inquiry questions (What to Research) 2.2 Gather required information/data through multiple research methods (How to Research) 2.3 Use an appropriate choice of primary and/or secondary sources to seek evidence for their inquiry (Where to Research)
		3. Critical Thinking & Decision Making	3.1 Adapt the concepts learnt in new and diverse contexts (Adaptive) 3.2 Construct and evaluate arguments and solutions using logic and evidence (Reasoning) 3.3 Analyze data to generate evidence (Data- literate)

		4. Presentation & Communication	<p>3.1 Clearly and persuasively articulate their thoughts and ideas verbally and in writing (Coherence)</p> <p>3.2 Create aesthetic, impeccable and convincing artefacts (written, visual, maps, data representations) (Versatility)</p>
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*SA will assess all the AOs to varying degrees

2.2 Lesson Plan

Week 1: Journalism in Society

Important Concepts:

- The functions that journalism plays in a democracy (informing the public, speaking truth to power, giving voice to the voiceless, unearthing unethical or illegal conduct especially by the state)
- Journalistic ethics and Press Council of India guidelines
- Fake news

Learning Standards

1. Students explore the place and role of stories in their lives
2. Students explore and enjoy stories across media (print, multimedia) focusing on issues of inclusion and social justice
3. Students identify the elements of a story and are able to apply it to create their own stories in different media

Summary:

We introduce journalism to students and discuss its role in society. Students are given a couple of pieces of journalism and analyse it to see what makes them work and what is good journalism. The role of journalism in society is explored - 'voice for the voiceless', bringing out what actually happened. Journalists and media have their biases and we should listen and view critically. Finally the ethics of journalism are discussed and the phenomenon of fake news and what we can do as individuals about it is explored.

Lesson Plan: Week 1 Day 1

What do we know about journalism?

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none">1. Students interest in journalism is activated2. Students become aware of their own attitudes - what they think is journalism and what they think is good journalism. They hear what other students' feel about the same3. Students explore facets of journalism as a profession and its history <p>Activity Title: Module Orientation (10 mins)</p> <p>Bring the Storytelling module to a close with some appropriate talk. You could say what you liked about it, how you saw the students' progress or how you liked the projects that they did. You can ask for a couple of responses from the children. Then introduce that we are introducing a career that is related to storytelling. Explain the format of Skill - Career - Career if it is not clear to the students yet.</p> <p>Activity Title: What do YOU think? (30 minutes)</p> <p>Open Discussion: Students think and articulate their knowledge and opinions about journalism. The questions will cover the range of things that will be discussed in the module. It's a good idea to start by getting the students to say what they think and they know currently. The discussion can be over three broad areas below that can be covered in blocks of 10 minutes each. A lot of questions are provided below grouped into three main areas, feel free to use your own and use follow up questions to the responses given by the students. You need not give the 'right answer' to the questions, and you need not correct wrong answers too. Right now the purpose is to get the students to dwell in the questions.</p> <p><u>What exactly is journalism</u></p> <p>Question prompts:</p> <p>-What is journalism? How is it different from other kinds of writing like books. Are all TV channels doing journalism. Are nature channels like National Geographic also journalism ? Are TV serials also journalism?</p> <p>-What is the purpose of journalism?</p> <p><u>Sources of news and information</u></p>	

Question Prompts:

- Name some newspapers, news channels, digital news sites.
- Where do you get your news from? (eg. Newspapers, news channels, media sites on the internet)
- Do you think all news sources are the same? Why do so many news outlets exist?
- Share a recent news story that you read or heard.
- Have you ever read a newsmagazine?
- What are the kinds of topics covered in news stories? (other than the typical politics or sports).

Good journalism, bad journalism and fake news

Question prompts:

- Name some journalists you admire?
- What is a good journalistic piece?
- Does journalism have any impact, are there cases where something positive happened as a result of journalism?
- Should journalists take sides in an issue?
- Do you believe all that you get on Whatsapp, how do you judge?

Activity Title: Recap of 2021 video (10 mins)

View the video: <https://www.youtube.com/watch?v=rbSUzj09zVE>

It is a recap of 2021's major events. You can discuss some individual events from the video with the students.

Activity Title: Analyzing an article (20 minutes)

In this activity you will run the students through a basic version of the 5W 1H and Inverted Pyramid models. We will not actually use these phrases but instead let the students practically experience it. In later sessions we will actually study the idea.

The handout "Week1_5W1H_StudentHandout" has a simple news story of a train accident. Give the students some time to read the article. Then ask them the questions that is there at the top of the handout. You will be helping the student to identify the what, where, when, why, who, how in the news article, and then to see that the most important information is at the top of the article

<https://www.youtube.com/watch?v=rbSUzj09zVE%20%20>



Week1_5W1H_TeacherReference



and additional information and details is at the end. You can ask them if they think these are good rules for writing news articles.

There is a version of this handout for teachers “Week1_5W1H_TeacherReference”, where the relevant portions of the article having the why, who, how etc. has been highlighted. You can use this as a reference.

The handout mentions the source of the article. Use this opportunity to talk to students about always being careful to give credit when we take somebody else’s work and use it.

In the second part ask them how the story looks when the last few paragraphs are removed from the story. Ask them why the story might have been written this way. You need not give the ‘right’ answer, it will come in the later session.

End the session by giving students the handout “Journalism: Critical for Democracy”. This is a short description of journalism as an essential source of informing the public. There is no assignment related to this but it would be useful for the Summative Assessment preparation

Week1_5W1H_StudentHandout





JournalismCriticalForDemocracy



Lesson Plan: Week 1 Day 2

What is good journalism?

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none">1. Students see examples of what good journalism looks like2. Students know the ideas “Voice for the voiceless”, “Speaking truth to power” and how journalism can play these roles <p>Activity Title: How to treat news sources (20 mins)</p> <p>View and discuss the Newslaundry video: The Newslaundry video shows how the same events can be covered in two very different ways. The intention of the video is to sensitise students to the point that Journalism is expected to be sceptical and questioning, not blindly accepting what is told, especially by people in power.</p> <p>Inquiry questions and Discussion points:</p> <ul style="list-style-type: none">-Did this occur to you previously, that people might try to mislead journalists so they have to be vigilant about it? Do you think that happens in practice in the news channels and other media that we see?- Is it possible that the police might be misinforming the journalist? Why might they want to do that? Point out that politicians (elected representatives) are the bosses of the police and the police must follow their instructions. What might the police or elected representative gain from having false news reported?- In the second version of reporting at 1:38, the journalist is shown being happy after hearing the news. Why is she happy? <p>Activity Title: View and discuss the Delhi Riots video (15 minutes)</p> <p>This is a video of a journalist team visiting some sites of the Delhi riots. This can be disturbing for the students, but it also has an impact in conveying the power and importance of journalism, hence it is being used. Before showing this video tell the students that you are sharing this and they might find it disturbing. Explain that since these kinds of things do happen, it is important that we know about them and face them. Give students the option to leave the room during the showing of the video if they want. The video is not political, it does not take sides, it just shows what is there in the houses of some of the people who have fled. A portion of the video can be shown rather than the full one.</p> <p>After showing the video pause for 30 seconds or more, since the topic is very heavy.</p>	<p>Newslaundry video for in-class discussion https://youtu.be/LFqPzOtFfCU</p>  <p>Delhi Riots video for in-class discussion: https://youtu.be/WrIxBryiBo</p> 

You may say something to acknowledge that this is what happened and it is part of our lives. The purpose of the video is not to take sides, but to show the function of journalism as communicating what happened, what is the actual reality. It is not always easy to do this. It may take some courage. In fact, the journalist in the video says more than once that he is scared. Many a time journalists and news organisations do take the easy way out and don't do the hard reporting.

Activity Name: Journalism as a 'voice for the voiceless' (20 minutes)

Give the students the handout "WhenTheRiverAteTheSchool". Students individually read the handout.

This is not a story about Bollywood or politicians. It is happening in a faraway and rural place. It is a story that normally would not appear in media. Is this 'boring' news? Should this kind of news also be encouraged? Should we care to read it, even if it doesn't attract us immediately? As mentioned in the story, the government has not done anything to find an alternate location for the school. The people of the village are not powerful enough to get the government to listen to them. If media gives publicity to an event like this, there is a chance that government will respond and do something. It is therefore said that media can be a 'voice for the voiceless'.

The same article can be accessed online at:
<https://ruralindiaonline.org/en/articles/when-the-river-ate-the-school/>

A video of the same story can be seen at:

<https://www.youtube.com/watch?v=IYW8656YcHA>

While reading the story, show the powerpoint presentation "WhenTheRiveAteTheSchool_PPT" provided which show the photos accompanying the story, and makes it more vivid.

The story is part of the collection created by Peoples Archive of Rural India. The organisation was founded by a renowned journalist, P. Sainath, and the aim is to write stories about people and places that are not usually covered in the media (like the story we just read). PARI encourages students to do journalism at a young age, and students from your class or school can apply to be an intern at PARI.

Activity Title: Exploring good journalistic writing (20 mins)

Give the students the handout "CycleRickshawWallahs_StudentHandout" and ask them to read the article in it in pairs.

There are questions at the end of the article. Pose the questions to the students, get their answers and guide them to the key points. There is a reference sheet for the teacher to help you in doing this "CycleRickshawWallah_Teacher_Reference"

WhenTheRiverAteTheSchool



"When the River Ate the School_PPT" : Presentation for in-class discussion



CycleRickshawWallahs_StudentHandout



CycleRickshawWallah_Teacher_Reference



End the session by giving the students the handout “SpeakingTruthToPower” and “SpeakingOut” for home reading. The first handout explains the role of journalism in questioning the powerful. The second one is written by the journalist Ravish Kumar (it is an excerpt from a book written by him) about his personal challenges in questioning powerful people. There are some discussion questions given in the handout. You can give this as a home assignment but it is not compulsory. However, students will need to read these handouts as part of their Summative preparation.

SpeakingTruthToPower




SpeakingOut



Lesson Plan: Week 1 Day 3

Journalistic Ethics and Fake News

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">-Students realize that the profession of journalism has ethics and that there are things journalists should not do-Students think for themselves about the validity of these ethics-Students are given some clues and pointers to help them recognize fake news and how to protect themselves from it <p>Activity Title: Journalism Ethics from the Press Council of India (20 minutes)</p> <p>Start with introducing the term ‘Ethics’ and then ‘Professional Ethics’. This can be done as a discussion. Some reference points are given below:</p> <p>“Ethics is the study of what is right and what is wrong in human conduct.</p> <p>Ethics is related to morality but not quite the same. In morality we are asked to follow certain rules of behavior of society or religion without questioning. In Ethics we try to reason out what are the rules of good behavior. Ethics = Morals + Reasoning</p> <p>Professional ethics refer to the ethical principles and standards that govern the behavior and decisions of professionals in their specific fields</p> <p>These principles and standards are established to ensure that professionals act with integrity, honesty, and accountability while providing services to their clients, customers, or stakeholders</p> <p>Journalism as a profession also has professional ethics</p> <p><u>The Press Council of India has published a list of journalistic ethics that is a good reference to understand how to do journalism. Use the powerpoint presentation “PressCouncil_PPT” to walk the students through some of these. This should be fairly straightforward. If you can provide example situations where the ethic in question becomes relevant that would bring the material more alive for the students. Teacher should encourage students to think about the points being presented and whether they have another opinion and to back that opinion with some argument. You need not have to counter what the student says, it may be okay to say that that is a valid point of view and to move on</u></p>	<p>“PressCouncil_PPT” : Presentation for classroom discussion</p> 

Activity Name: ‘Shouting debates: Are they good journalism’ (10 mins)

We all know that nowadays many channels have debate shows where a panel of people come on and have an argument. There are often raised voices and shouting. Have a discussion with the students on whether this is good journalism? Is it informing the public? Why might TV studios be doing this kind of journalism?

Some points:

-Often people who shout the most dominate these shows, but that does not mean that what they say makes the most sense

-It is often difficult to explain a point in a short few sentences but that is all that is available on these kind of shows. So it does not lead to properly informing the public. For example, a show that features a longer discussion involving less number of people giving each person more time to express their opinion might be more informative actually

- These shows encourage lack of manners. The message they give is that shouting, being rude, being sarcastic is okay. Society in general starts adopting these values and behaviours.

Activity Name: Discussion on Fake News (25 mins)

Start with getting some views from the students (5 mins):

-What is the meaning of ‘fake news’?

-You get lots of info on Whatsapp or Facebook, how do you know if its correct or not? Do you forward things without checking ?

-Have you heard this phrase ‘Whatsapp University’?

View the following video (20 mins):

(How to identify Fake News in India | By Dhruv Rathee)

Discuss with the students about the points mentioned

Though some of the examples given are political, the purpose of this video is not to side with any particular political side, and that is also the purpose of our using this. You can pause the video at various points to add a point or to discuss a point. Some points mentioned in the video:

-Whatsapp messages that don’t have a link to the source of the content mentioned. Especially when the message praises someone very much or says something very negative about someone

-Use of Photoshop to alter an existing video

<https://youtu.be/Ezcng6hyWp4> :
Video on fake news for classroom discussion



PressCouncilOfIndia_StudentHandout



Document on Journalistic ethics at :
<https://presscouncil.nic.in/OldWebsite/NORMS-2010.pdf>



<p>-Websites that are known to regularly show fake news, websites that have names similar to known websites</p> <p>-Use of websites that investigate popular news or other messages to see if they are fake or true</p> <p>End the session by handing out “PressCouncilOfIndia_StudentHandout”. There is an assignment mentioned in the handout, this is optional. However the handout should be studied by the students for the Summative</p>	
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Week 2: The Craft of Journalism

Important Concepts:

- What are the special features of journalistic writing
- 5W1H and Inverted Pyramid
- Interviewing
- Editing
- Voiceover

Learning Standards:



- 1.) Students understand, observe and practice 5W1H and Inverted Pyramid style of journalism
- 2.) Students reflect about the way they listen
- 3.) Students see facets of interviewing and have an experience of conducting one
- 4.) Students practise basic editing and doing a voiceover

Summary:

In this week, we explore and practice the skills of journalism. We start with the 5W1H and Inverted Pyramid ideas and give students sufficient explanation and analysis followed by an exercise to practise it. We spend the next session on listening and interviewing. In the final session we practise voiceover, editing and do an exercise in comparing journalism and storytelling.

Lesson Plan: Week 2 Day 1

What's unique about journalistic writing

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">• Students learn the concepts - 5W1H and Inverted Pyramid• Students get extensive practice in these concepts. They learn how to arrange and prioritise information so that it is most useful for a reader <p>Activity Title: Concept Presentation 5W1H and Inverted Pyramid (20 mins)</p> <p>Use the Powerpoint presentation provided to explain the 5W1H and Inverted Pyramid concepts of journalistic writing to the students.</p> <p>At this point you can discuss with the students whether these ways of writing connect in any way with storytelling. Journalism also tells a story, but of a specific type. The story is of something that happened in reality, usually recently. The important information is conveyed immediately in the first paragraph, unlike storytelling where there is a buildup and a climax. Accuracy is very important in journalistic storytelling. There is no room for exaggeration, opinion or the feelings of the journalist - only the facts are important. We learnt that the details of the story are the flesh of storytelling. In journalism, after the first paragraph gives the main points, the rest of the articles gives these details ie. the flesh.</p> <p>Activity Title: Review of 1st session exercise on 5W1H and Inverted Pyramid (10-15 minutes)</p> <p>Review the 5W1H and Inverted Pyramid exercise done in session 1 with the train accident article. This brings out the connection between the practical work done earlier and the concepts introduced now. In case it was missed during the first session, you can do the exercise in this session. If so, please refer to the details of the exercise in the Week1 Lesson Plan</p> <p>Activity Title: Jumbled Paragraphs (20 minutes)</p> <p>Distributed the student handout with the article about Neeraj Chopra winning the Olympic gold medal last year in javelin throw. The handout was created from an actual news article about the victory. It contains 10 paragraphs with different bits of information from the original article. But the paragraphs are jumbled up from the original. The assignment is to arrange the paragraphs in right order for a good news article using the concepts presented in this class. After explaining the activity, give the students 10-15 minutes to work on it. The</p>	<p>"5W1H_InvPyramid_PPT" : Teacher PPT on 5W1H and Inverted Pyramid</p>  <p>Jumbled Paragraphs</p> 

activity may work better with students in groups of 2 or 3 as they can pool their ideas.

After the students have worked on it, get some responses from the students on the order in which they arranged the paragraphs and why they chose to do it that way.

There is no single right order, it is somewhat subjective. However Paragraph 4 must definitely be the first paragraph as it contains the most important 5W 1H information. The following could be the rest of the article:

Paras 1,2, 7 8 give essential details about the event and should go next

Paras 3,9,10 give more details and context

Paras 5,6 are less important detail and belong at the end

There is an opportunity for a good discussion here as students will argue for different orders. Students should be thinking about good writing and how to arrange information in an orderly way. This discussion could be given extra time if felt appropriate. In the discussion highlight how the overall article should have a flow - it cannot jump from one point to another. This is one of the connections with storytelling. Even though journalism follows different rules from what was discussed in storytelling module, here too there should be a flow in the article.

Home Assignment (Optional) : Observing Journalistic Writing

An optional home assignment is provided on observing journalistic writing in the newspaper

ObservingJournalisti
cWriting



Lesson Plan: Week 2 Day 2

Introduction to Interviewing

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none">1. Students understand the importance of good listening and get an opportunity to practice better listening2. Students understand the activity of interviewing and have an opportunity to practice it <p>Activity: Discussion on listening (15 mins)</p> <p>Give the students a few minutes to read the handout "Listening_StudentHandout" on listening. Then discuss the points in the handout with them.</p> <p>Additional Discussion points:</p> <p>Are there different ways in which you listen?</p> <p>Give examples of kinds of listening: if students are in a class where they are bored they will not listen as carefully as in a class that they are interested in. Suppose their father keeps on telling them to study, after many such instances, when their father tells them that again, will they really be listening to what is being said?</p> <p>Activity: Listening Exercise (20 minutes)</p> <p>Follow the instructions in the handout "ListeningActivity_TeacherSheet" and conduct the listening exercise with the students.</p> <p>Activity: Orientation to Interviewing (5 minutes)</p> <p>Say that we are going to be building on the work we did on listening by practicing interviewing. Have a brief discussion about interviewing to get things started.</p> <p>Question prompts:</p> <p>Have you seen an interview? Have you read an interview? Would like you to share from an interview that you remember?</p> <p>Activity Title: Video on how to do an interview (10 mins)</p> <p>View the video of how to conduct an interview:</p>	<p>"ListeningActivity_TeacherReference" : Teacher reference sheet for listening exercise</p>  <p>Listening_StudentHandout</p>  <p>https://www.youtube.com/watch?v=XYJwqgKRyHA : Video on how to conduct an interview</p> 

Recap the points mentioned in the video and answer any questions from the students

Activity Title: Video interview with Mr. Virat Kohli (10 mins)

View the first 5 minutes of this video of an interview with Mr. Virat Kohli.

You can share with the students that the interview is about a survey conducted by an organisation that Mr. Virat Kohli is associated with, regarding the fitness of people in India.

Discuss with the students what made the interview interesting to watch. Discuss what points from the previous video they could see being applied in this interview. Features like doing a background check and asking follow up questions to make the interview more conversational can be pointed out.

Activity Title: Practice Interviewing (20 minutes)

The purpose of this exercise is to give students an experience of a particular journalistic method, the interview. In the process they also develop their interpersonal communication skill and listening skill. Students will work in pairs and do the exercise.

The students have to try to conduct the interview in a way that is interesting to both themselves and the interviewee. They should not mechanically ask questions one after the other. The other person should feel that the interviewer is interested in them and that they are being listened to. The objective is to get responses that reflect the identity of the interviewee, his/her awareness about themselves, his/her perspective and experiences in life.

Ask students not to take notes during the interview, as this can distract them from listening and asking good followup questions.

Form pairs of students. Try to avoid students who know each other very well in the pairs.

Distribute the handout "PairedInterview_StudentHandout" . Give students some time to read the instructions from their handout (or you can go over the instructions with them). They should decide who in the pair will do the interviewing first. That person can take 1-2 minute to plan their questions, and think of possible follow-up questions. Then ask them to start. After 4 minutes ask them to stop. Ask the students in the pair to share with each other their experience of the interview. You can ask a couple of the students to share with the class. After that the same pair will do the interview in the reverse direction. Again they take a minute to share with each other their experience of the interview. Finally you can have a class discussion about the exercise. By sharing what they experienced or learnt in the exercise, they learn from each other and develop confidence too.

<https://youtu.be/cV7rdx9CSQE>



PairedInterview_StudentHandout



Additional videos on interviewing for teacher reference:

<https://www.youtube.com/watch?v=kO9WcdINoRk>



Prompt questions for discussion:

- Did you find out something new about the other person in this exercise?
- Did you learn something useful from this exercise?
- If you are good at interviewing, will it help you in your daily life also? How?
- Did you try to apply something from the earlier discussion and exercise on listening here?

<https://www.youtube.com/watch?v=F6U2mMVQpn8>



Lesson Plan: Week 2 Day 3

More journalistic exercises

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none">1. Students see more facets of journalist craft – voiceover, editing2. Students explore the differences between journalism and storytelling <p>Activity Title: Practicing Voiceover (30 mins)</p> <p>So far we have been mostly talking about written journalism. This activity gives students a taste of TV journalism. You will play a video of floods which has no accompanying voice. Students have to work in groups and come up with a script that accompanies the visuals. Students handout “VoiceOver_StudentHandout” that gives them instructions on how to do this. After the activity, have a discussion about it.</p> <p>Please see the teacher handout “VoiceOver_TeacherReference” for full details on conducting the activity.</p> <p>Activity Title: “Editing” skill in journalism (15 minutes)</p> <p>Editing is the process of improving raw work. Editing is a critical part of journalism. When reporting on an event, journalists take down a lot of information and then have to put that all together into a clean article. That is one kind of editing. That article will be then be reviewed by an editor who will suggest changes and improvements.</p> <p>Have a discussion about editing that includes the above points. Point out that editing is another journalistic skill along with the others we have discussed earlier. Then go to the activity. Give students the handout “Editing_StudentHandout”. Give them time to read it. Ask them what improvements the edited version of the news article has compared to the previous.</p> <p>This activity is similar to the previous assignment of jumbled paragraphs. It helps students to arrange information properly in a essay or article.</p> <p>Tell the students that this activity will help them in doing their student project</p> <p>Activity Title: Comparing News writing and Storytelling (10 minutes)</p> <p>Give the students the handout “StorytellingAndJournalism”. Ask them to read it, and then discuss with the students the similarities and differences between storytelling that we learnt in the last module and writing as a journalist</p>	<p>Voiceover_TeacherReference</p>  <p>VoiceOver_StudentHandout</p>  <p>Editing_StudentHandout : For in-class discussion</p>  <p>StorytellingAndJournalism</p> 

Activity Title: Mukund & Riaz assignment (20 minutes)

This activity builds on the previous discussion. In this activity, we see how the Mukund & Riaz story can be written as a news story. Please see the detailed instructions in “MukundAndRiaz_TeacherReference”

End the session by giving students the handout “Writing Tips” which gives some guidelines for writing as a journalist. There is no assignment associated with this, but it will be useful as a reference and for Summative preparation.

MukundAndRiaz_TeacherReference



<https://www.youtube.com/watch?v=Od0G2PLCswI> Mukund and Riaz video for in-class activity



Writing Tips



Week 3: A Career in Journalism

Important Concepts:

- Types of journalism and types of jobs in journalism
- Roadmap to a career in journalism
- How to see if you are suited to a journalism career

Learning Standards

1. Students know what is the educational path to become a journalist
2. Students identify what kind of journalism they are most interested in, among the different types
3. Students reflect whether they see journalism as a good match for them
4. Students have decided how and with whom they will do their project


Summary:

This week is focussed on journalism as a career. One session is reserved for an interaction with a practising journalist. In the next session we look at types of journalism and the different jobs in journalism. We then look at the roadmap to becoming a journalist. We have a presentation and videos that explore how students can evaluate if journalism is the right career for them and what makes a good journalist. Pitching a story to their editor is an essential skill for a journalist and we have an exercise on this. There is a handout for the students summarizing types of journalism, roadmap and how to decide whether you want to be a journalist.

During this week, the project is introduced to the students and they are given a handout on it. There is an opportunity for Q&A and students need to meet the first milestone of deciding who they will interview.





Lesson Plan: Week 3 Day 1

Practitioner Interaction

Classroom Inquiry Process	Resources
<p>Activity Title: Practitioner Interaction</p> <p>Interaction with a professional journalist. Topics covered should include:</p> <ul style="list-style-type: none">• Their personal journey• Why they chose to be a journalist, how did they make the decision• Memorable moments in their professional life• The day-to-day life of a journalist• Different jobs in journalism• How students should prepare for a career in journalism <p>Sufficient time should be given to Q&A</p> <p>Activity Title: Introducing Module Project (15 minutes)</p> <p>Give the handout “Week3_ProjectGuidelines_StudentHandout” to the students and give a brief overview of the project. For the next session they should have read the handout and come with any questions they have. By the third session of Week 3 they should have decided whether they will do a story or a photoessay and give you the name of the person they are going to interview. The weekend will be a good time for them to take the interview. Explain that in the last week of the module they can work in the class to transcribe their recordings and write the story in drafts.</p> <p>This week’s handout will cover the portion of doing the interview. There will be another project handout next week, for transcribing and writing</p>	<p>Week3_ProjectGuidelines_StudentHandout</p> 

Lesson Plan: Week 3 Day 2

Types of Journalism and Career Roadmap

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">Understanding the different types of journalism <p>Activity Title: Presentation on types of journalism (30 mins)</p> <p>Deliver the presentation (“TypesOfJournalism_PPT”)is about kinds of journalism from different perspectives - kind of writing, medium and topic.</p> <p>There are detailed teacher notes for the presentation (“TypesOfJournalism_TeacherReference”) which you can use to prepare</p> <p>Activity Title: Presentation on the roadmap to become a journalist (30 mins)</p> <p>This presentation (CareerRoadMap_PPT) is about what one needs to do to become a journalist - what are the relevant courses, colleges and what you can do outside of your studies to develop the skills of journalism</p> <p>Activity Title: Q&A on module project (20 minutes)</p> <p>Discuss the module project in more detail; answer their questions; ask them for ideas they have so far; tell them they have to decide and submit their project topic by next class</p> <p>End the session by distributing the “JournalismCareer_StudentHandout” . This is a detailed handout about Journalism as a career, that covers all the three presentations delivered in Week 3.</p>	<p>Types of Journalism_PPT</p>  <p>TypesofJournalism_TeacherReference</p>  <p>CareerRoadMap_PPT</p>  <p>JournalismCareer_StudentHandout</p> 

Lesson Plan: Week 3 Day 3

Should You Become A journalist

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none">1. Students understand the educational path to becoming a journalist2. Students learn about pitching a story <p>Activity Title: Warmup (15 minutes)</p> <p>Introduce the topic of “Do you want to be a journalist?”. They have already been through a lot of material and had the interaction with the practitioners. Now what do they feel?</p> <p>Since this is the first career module some students may be excited and think that this is the perfect career for them! Caution them that there are 9 more career modules to come and they should wait some more time before making up their mind</p> <p>Show the video:</p> <p>This shows a student journalist interviewing Abhinandan Sekhri who is a journalist. So it is appropriate for our students</p> <p>You can also show parts of this video interview with Ravish Kumar. He is very critical of TV journalism here, you can skip that part. There is a nice 1 minute section where he talks about how journalist students should read a lot and keep learning. That would be very good to show students</p> <p>Activity Title: Presentation on making the career choice of journalism (30 mins)</p> <p>Use the presentation “RightCareerChoice_PPT” and reference notes in “RightCareerChoice_TeacherReference”</p> <p>to discuss how students can see whether this is the right career choice for them.</p> <p>Activity Title: Making a pitch (10 minutes)</p> <p>A journalist often has to come up with their own story ideas and convince their editor that its worth doing. If they learn this skill, then they will be able to work on news stories that interest them, rather than doing only what the editors want. So its important to develop this skill. Its useful in all areas of life!</p>	<p>https://youtu.be/ghZNTNM9leU Abhinandan Sekhri interview</p>  <p>https://youtu.be/HOROuCSdwwI Ravish Kumar interview</p>  <p>RightCareerChoice_PP T</p> 

Watch the short film that has been provided to you about this.

Activity Title: Project status (15 minutes)

Students should be able to share who they are going to interview (or do the photo essay with), by this session. Ask them to share this with the class. If anyone has not decided this yet, they need to do this quickly. Answer any more questions they have. If there is a weekend coming up, that is the best time to do the interview. Tell them to keep their notes and recordings from the interview very carefully else they may have to do the interview again. Next week there will not be much work in class, instead they will focus on writing their articles and photo essays

“RightCareerChoice_T
eacherReference”



“HowToPitchAStory_C
lassVideo”



Week 4: Project Completion

Important Concepts:

- Writing in first person on behalf of someone else

Learning Standards


- 1.) Students are able to transform their raw material in the form of notes and recordings into a clean finished product
- 2.) Students practice elements of journalistic writing – accuracy of detail, arrangement into paragraphs, flow, use of photographs to enhance the story
- 3.) Students realize the value of peer feedback and iteration in improving the quality of work
- 4.) Students recap what they learnt in the module for better retention

Summary:

This week is focussed on the module project. Coming into this week, the students should have finished their interviews. So in the first session, they review their material and see if they have all the information they need to do the writeup (or photoessay). If they don't this is an opportunity for them to catch that and go back to the interviewee and gather the extra material. In the session they narrate the story to a partner and get feedback. The second session of the week is a heads-down focussed writing session. They should come into the final session with a draft version of their work. This draft version is then peer reviewed and the students take and incorporate the feedback. The teacher can specify a date by which the final version of the project is turned in.

Lesson Plan: Week 4 Day 1

Preparing for writing

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">• To understand the writing format well• To get input from a peer student that will improve their final output <p>Activity Title: Student Handout (20 minutes)</p> <p>Pass out the Week4_Project_StudentHandout. Give the students 10 minutes to read it on their own. Then review it with the students and answer their questions</p> <p>Activity Title: Reviewing the material gathered (30 minutes)</p> <p>Begin by checking that all the requirements they need are there with them. This was given as a list in their handout, and it is reproduced below. Read out the list and they should tick it.</p> <p>Questions and follow-up questions should cover:</p> <ul style="list-style-type: none">• Full name, age, home address (then and now)• Current occupations and earnings per month, expenses (regular and sudden), savings, how do they save, in a bank or where?• Ask them to describe their work, from morning to evening.• What do they like and dislike about their job?• Previous occupations if any. If they have migrated from the village, ask about what work they did there. If they have taken a loan, ask about the rate of interest and form where they took it. If farming, how much land, what crops, how much yield, money earned.• What is their hope for the future, for their children? <p>Other than interviewing, you must also be alert in the field and note down important details.</p> <p>Notes must include:</p> <ul style="list-style-type: none">• The mobile number of the Subject or someone close to them.	<p>Week4_Project_StudentHandout</p> 

- A brief description of where the person is working. Eg if s/he is on the footpath selling *bhel puri*, note down an important landmark closely, what is the name of the road.
- What are all the various items he/she sells, write down the names.
- Ask which is the most popular item he/she sells in a day. Does it change according to the season? *Chaat* in summer and *aloo tikki* in winter?
- What kind of people do you see stopping here? School / college students / young working people on their way home / workers from the construction site nearby?
- Where does he/she store his/her things at night?
- How does he/she prepare his items before coming here? Who helps?
- What does he/she do with leftovers?
- How does he/she travel from their home to here and back?

(Depending on the kind of work the person does, the list of details to be collected above will vary)

Activity Title: Pair narration (30 minutes)

Form pairs of all the students. They should narrate their story to each other. The student listening should ask questions and seek clarifications. This will enable the student to see what details a reader would like to know, what point of importance they may have missed etc.

Lesson Plan: Week 4 Day 2

Get started on the writing

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">• Students practise practical journalistic writing <p>Activity Title: Review of guidelines (20 mins)</p> <p>Answer any further questions students may have.</p> <p>Go over key points of the project writing guidelines again.</p> <p>Instruct students to follow paragraph writing techniques – bunching similar information in paragraphs.</p> <p>Suggest that they could plan what each paragraph will cover as the first step, then actually write the paragraphs</p> <p>Offer any other writing tips</p> <p>Activity Title: Write! (50 mins)</p> <p>Students start writing their article.</p> <p>They can write on paper or on their Chromebooks</p> <p>Teachers will be going around checking the work and be available to students for support</p>	

Lesson Plan: Week 4 Day 3

Completion and Peer Review

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none">1. Students complete a draft of their journalistic piece and feel and sense of accomplishment2. Students learn to take feedback <p>Activity Title: Writing (10 minutes)</p> <p>Inform students that they need to have a working draft for review. Give them 10 minutes for this (or use your judgement)</p> <p>Activity Title: Peer Review (30 minutes)</p> <p>Peer review – students review each others’ work in pairs. They give their review based on five criteria:</p> <p>Are the important details mentioned?</p> <p>Is the person’s work defined clearly or are you confused?</p> <p>Are any details repeated?</p> <p>Are the photos clear and informing the viewer about the person?</p> <p>Has the reporter brought herself / himself into the story? This should not be done.</p> <p>It is important that students stick to the above points, otherwise the feedback could be based on the reviewers’ personal taste or opinions which is not useful.</p> <p>Activity Title: Incorporating Feedback (10 minutes)</p> <p>Give some time for students to take notes/incorporate feedback.</p> <p>Activity Title: Module Consolidation and Closure (20 minutes)</p> <p>Give the students an opportunity to share their experience of the module</p> <p>Go over the key concepts learnt in the module</p>	

2.3 Module Project

For this module students will do a project that will form the basis of the Formative Assessment. The project is to interview someone in their neighbourhood and write a piece about it. Through this project they will get a mini-experience of what journalism looks like.

Aims of the project:

- Awareness of journalism as a means to connect with our own communities and understand them better.
- Learn how to report and document the world around us with research, reporting, writing, verifying and photographing.
- Detect responsible journalism and its role in our democracy.
- Recognise the difference between story writing and journalism

Whom to interview: Someone in their neighbourhood who provides a service for the community. We are looking at people from humble backgrounds who we may normally not notice much, or think about their lives. Like:

- Vendors on the footpath, outside the metro stations.
- Low cost daily transport like e-rickshaw wallahs
- Safai karamcharis

The project can be done in two ways:

Text and Photo Story

Number of words: 300-500

Number of photos: 2

This is a 'feature' story, different from the 5W1H news article.

Photo Essay with Captions

No of photos: 5-6

No. of words per caption: 30-50

The photo essay is a good option for students to exercise their visual talent or talent with photography, or for students who are not so keen on writing long form pieces. Photojournalists bring the report alive to the reader, telling the story with pictures. They add layers to the reader's understanding of what they are reading. There is a phrase "A picture is worth a thousand words".

In both options, the story is meant to be written in first person

Detailed instructions are given in a handout to the students about how to prepare and conduct the interview and how to capture the information from the interview.

There is another handout with detailed instructions on the writing.

As the students are going out into the community to do this project, their safety is important (as also the safety of the person they are interviewing). This will be emphasised in the student handout and the teacher should also make the point. Students should take an adult with them when they conduct this interview.

The project is also an opportunity to practise 'consent' ie. Explaining what the purpose of the interview is and getting prior permission from the interviewee to write about them, and getting specific permission to take photos.

The handouts also give detailed information to the students on the points on which the work will be assessed.

The project will run through the final two weeks of the project. During the pre-final week, the project is introduced to the students and there is a Q&A opportunity. By the first session of the final week, the students should have completed the interview. In the final week there is sufficient time in class to do the writing and get feedback and improve their writing.

2.4 Formative Assessment Rubric

Score point	1-2	3-4	5-6	7-8	Evidence
Criterion A:	Article with photos				
Inquiry and Exploration	<p>The word length is less than the minimum specified. There is a small amount of information about the person being interviewed. Big and obvious gaps are there in the picture given of the person.</p> <p>Photos may be missing or irrelevant. Information provided may be inconsistent or teacher may notice that the information is wrong or inaccurate or made up.</p>	<p>Some of the relevant questions specified in the project guidelines are answered. There is some detail about the person. There are some gaps in painting a complete picture of the persons' work and life.</p> <p>There is at least 1 photo</p>	<p>Most or all of the relevant questions specified in the project guidelines are answered. The story presents a good picture of the life of the person interviewed. Both personal and work aspects are covered. Specific details like numbers and place names are provided.</p> <p>There are two photos as asked in the project guideline.</p>	<p>The story has rich detail and all the relevant questions specified in the project guidelines are answered. In addition some unique detail is gathered. The story may be connected to some bigger social matter like government support, ethics of customers, caring or uncaring society, Covid impact etc.</p> <p>The photos add to our understanding of the person</p>	<p>The story has detail and paints a vivid and complete picture of the life of the person profiled and connects him/her to the community and environment around them.</p>

Photoessay					
	<p>Less than the minimum number of photos specified in the guidelines are presented. Photos may be repetitive (same scene from different angles, but without providing additional information). Captions don't meet the word length and are vague and disconnected from the photo</p>	<p>Atleast the minimum number of photos are presented. Some aspects of the persons' life is captured in the photos, but all the photos are not distinctive and unique (ie. there is some overlap among the photos). Both personal and work life may not be covered</p> <p>Captions are present for most of the photos. Captions are not always relevant to the photo and informative</p>	<p>Most or all of the photos are distinctive and show different aspects of the persons' life. Both personal and work life are covered either through the captions or the photos. Captions are relevant to the photos and contain specific and interesting information.</p>	<p>All photos are distinctive and there is atleast one close-up of the person. Both personal and work life are covered in the photos.</p> <p>Captions provide good information with specifics like numbers (eg age, money amount, distance) and place and person names. Captions are appropriate for the photos. Photos show the person connected to the environment and people around him/her.</p>	<p>The photos and their captions cover different aspects of the persons' life and collectively paint a vivid, specific and complete picture of the person and connect them to the world around them</p>

Criterion D: Presentation and Communication	Article with Photos				
	<p>-Essay does not follow any of the suggested formats given in the guidelines. Paragraphs contain disconnected pieces of information. Essay may be one big paragraph, or have paragraphs of very different sizes.</p> <p>There are multiple flaws in report presentation</p> <p>Photos do not meet most of the criteria for Technical quality as mentioned</p>	<p>Essay partially follows one of the suggested formats in the guidelines, but with mistakes or gaps.</p> <p>Essay is divided into paragraphs.</p> <p>Some of the points mentioned for report presentation under „Evidence“ are adhered to.</p> <p>Some of the criteria for Technical quality of photos mentioned for photos are met</p>	<p>One or more of the suggested formats from the project guidelines is used resulting in a readable essay.</p> <p>Essay has paragraph structure with related information and flow between paragraphs.</p> <p>Report presentation satisfies all the points mentioned under „Evidence“ and is clean and without flaws.</p> <p>Photos meet the criteria for technical quality</p>	<p>One or more of the suggested formats from the project guidelines is used effectively, resulting in a interesting, coherent and readable essay.</p> <p>A catchy opening line is used to draw the reader in.</p> <p>Essay has paragraph structure with related information and flow between paragraphs.</p> <p>Report is impeccably presented, effort has gone into fonts and formatting and they actively enhance the report. Extra</p>	<p>-Essay uses the guidelines given in the project handout of Week 4, resulting in a readable, interesting piece.</p> <p>-Essay has paragraph structure. The sentences in the paragraph have related information and there is smooth flow from paragraph to paragraph.</p> <p>-The report presentation is good: photos are well-placed; formatting is good; a suitable font is used; if written by hand there is no smudging or overwriting.</p> <p>-The technical quality of the photographs is good (see the note above the table for specific points).</p>

				<p>presentation elements like graphics may be used to enhance the quality.</p> <p>Photos meet the criteria for technical quality and go beyond them by being of good aesthetic quality.</p>	
Photoessay					
<p>There is no logic in the order of the photographs.</p> <p>Photos do not meet most of the criteria for technical quality</p> <p>Report formatting is messy</p> <p>Captions mostly don't relate to the photo</p>	<p>Some flow can be seen in the order of the photographs</p> <p>Technical quality of photo quality is mediocre, some do not meet the criteria mentioned</p> <p>Report formatting is adequate but some</p>	<p>There is good flow in the order of the photographs</p> <p>Photo technical quality is mostly high with flaws in one or two photos.</p> <p>Report formatting is neat without any flaws.</p> <p>Captions relate to the photo in all cases.</p>	<p>There is good flow in the order of the photographs.</p> <p>The report ends on a strong note with an appropriate last photo.</p> <p>Photo technical quality is uniformly high. Photos meeting the criteria, and in addition are aesthetically pleasing.</p> <p>Report is impeccably</p>	<p>- The order of photo is good and tells a story; last photo is suitable one to end the photoessay</p> <p>-The technical quality of the photographs is good. Criteria for this are mentioned in the Note above this table</p> <p>-The report is put together well: photos are well-placed; formatting is good; a suitable font is used; if written by hand</p>	

		flaws can be seen Captions relate to the photo in most cases		presented, effort has gone into photo placement and formatting and they actively enhance the report. Captions relate to the photo in all cases.	there is no smudging or overwriting. -Captions are related to the photos
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Note: The following points may be used to evaluate the technical quality of the photographs, where needed in the Presentation And Communication portion of the rubric:

- a.) photo is clear – sufficient lighting, good distance from subject, no blurring etc.
- b) photo is framed properly, eg. not tilted in an odd way
- c.) if a person is there in the photo, their face or body is not partially cut off in a way that is odd or jarring.

Teacher can use their judgement in evaluating the photo in addition to the above points

2.5 Teacher Professional Development

Notes:

- If the TPD is being done offline and with multiple sessions together, warmup activities, icebreakers etc. should be used to keep up the energy and focus.
- It is important that during the TPD sessions, the teachers do most of the student activities that are there in the lesson plans and discuss with the group how it went. That will give them the understanding and experience to deliver the activities effectively.
- The training is designed to be delivered by a mentor teacher. Participation of a teacher who has already delivered the module will increase the effectiveness.

Objectives of the Teacher Professional Development:

- To strengthen the teachers in their broader context and understanding of journalism and correct misconceptions they may have about it
- To ground teachers in key aspects of the profession - its role in society and democracy, history and directions
- To have teachers be clear about the nature of journalistic writing and to make connections with storytelling
- To have teachers understand the different media of journalism
- To have teachers understand the roles within journalism, the life of a journalist and the skills and talents needed, and the career pathways
- To support the teachers each week in delivering the sessions and managing the project process including evaluation

Session Structure:

The TPD sessions are designed as 8 hours of initial training before the start of the module, followed by 2-week sessions before each of the 4 weeks of the module. The flow is as follows:

1.) Orientation to the Journalism Module:	0.5 hour
2.) Interaction with a Journalist (practitioner):	2 hours
3.) Journalism and Society:	2 hours
4.) Journalistic Writing- 5W1H and Inverted Pyramid:	2 hours
5.) Module Overview:	1 hour
6.) Week 1 Lesson Plans:	2 hours
7.) Week 2 Lesson Plans:	2 hours
8.) Week 3 Lesson Plans:	2 hours
9.) Week 4 Lesson Plans:	2 hours

Details of the sessions:

Orientation to the Journalism Module (0.5 hour)

1.) Elicit some sharing from the teachers about their thoughts and ideas of journalism as a career and their experience so far in teaching the WOW course

2.) Share the following key points about the module:

- It is a 12 session module
 - If an interaction session with a journalist or field visit is planned for the students, mention that
 - Mention the assessment scheme of the module, and which assessment objectives will be mainly tested.
- Talk about the project and previous experience of the student in the project.

Interaction with a journalist practitioner (2 hours)

It will be very helpful to teachers to interact directly with a practicing journalist. Preeti David of PARI (People's Archive of Rural India) has played this role during the first time the module was delivered. Any other good practicing journalist of any media should be able to do this. The journalist needs to be briefed on key things they are expected to cover. These are:

- Their life story - how did they become a journalist, what was their motivation, what was their educational journey, through what roles did they progress in the profession
- The role journalism plays in a democracy in being a watchdog, uncovering wrongdoing, giving a voice to the voiceless
- How accuracy is important in journalism, the current state of journalism where accuracy and integrity are being sidelined
- The different media of journalism, business models of journalism and how they are changing
- How to become a journalism, what talents and interests are relevant, and what is the educational pathway
- Vernacular journalism in India

In the absence of a practitioner, a mentor teacher will need to communicate the same concepts. Videos from the internet could be used to support this

Journalism and Society (2 hours)

1.) Have a discussion with teachers on the topic "Role of Journalism in Society".

Recap the relevant points that the journalist practitioner made in the previous session. Bring out the following points:

- In a democracy, the Press is one of the important components of society. The Press is the way questions can be asked of the government and pressure can be put on the government when they are not doing the

right thing or doing something wrong. Otherwise democracy only is in action every 5 years at election time. The phrase “Speaking Truth to Power” is sometimes used to describe this

- There are different types of journalism eg. sports journalism, travel journalism, business journalism, Bollywood journalism etc. But the kind of reporting where civic problems are being investigated and publicized, corruption is exposed and other such matters are brought out are a special category that is important for society. All of us will benefit if the newspapers and TV channels cover these kinds of stories. There is nothing wrong with sensational stories about film stars or nice documentaries about wildlife or travel. But as citizens, we should be interested in news stories that tell the truth about what is going on in society. We should support media organizations that do these stories, Otherwise all of us will be the sufferers in the end

- Voice for the voiceless: Good journalism gives power to the common man. If the government or other powerful people in society are troubling an individual, by themselves they may not be able to fight back. But if the press gives them a voice, they have a chance to fight back.

- Because of the above, who owns the press becomes important. Press needs to be independent. If all newspapers are owned by a political party then it cannot hold the political party accountable. Similarly, if they are owned by a powerful industrial house it cannot hold that company accountable.

2.) View and discuss this video

<https://youtu.be/LFqPzOtFfCU>

This explores the motivations that may be behind what we see in the news

3.) View and discuss this video

<https://youtu.be/WrlxKBryiBo>

This video after the 2020 Delhi riots shows the value of the press in reporting things directly from the scene of action. Without the press, we would not know what is actually happening in different parts of the country

4.) Have a discussion on “Fake news” with teachers. Bring out their experiences with fake news. Has the amount of fake news increased of late? What is the reason why? What are the bad effects of fake news? View this video on how to identify fake news: <https://youtu.be/Ezcng6hyWp4>

5.) View the videos of Abhinandan Sekhri and Ravish Kumar from Week 3 in the lesson plan and discuss

Journalistic Writing - 5W1H and Inverted Pyramid (2 hours)

The Journalism module is preceded by Transmedia Storytelling. Journalism also tells a story, but of a specific type. In news reporting, the story is of something that happened in reality, usually recently. The important information is conveyed immediately in the first paragraph, unlike storytelling where there is a buildup. Accuracy is very important in journalistic storytelling. There is no room for exaggeration, opinion,

or the feelings of the journalist - only the facts are important. The details of what happened are the flesh of storytelling. After the first paragraph gives the main points, the rest of the article gives the details.

While there are different types of writing even in journalism, in this module we concentrate on the type of writing in news reporting e.g. what we see on the front page of a newspaper or in the news broadcast on TV channels. There are two models for this kind of reporting called 5W1H and Inverted Pyramid which we will go into detail in this module.

- 1.) There is a PPT covering 5W1H and Inverted Pyramid to be used by the teachers in class. Use this presentation in the TPD to explain these concepts to the teachers. Discuss with them during the PPT so that they understand it fully.
- 2.) Discuss how they see journalism as a form of storytelling
- 3.) Take the teachers through the article that is discussed in Week 1 of the module, i.e. the train accident report. Have the teachers answer the 5W1H of the article and discuss if it follows the Inverted Pyramid format.
- 4.) Discuss other types of journalistic writing. Teachers should be clear that the kind of writing just explained to them is specific to news reports. There are other forms of journalistic writing like news analysis, editorials, and Op-eds. Show examples of these to the teachers.

Module Overview (1 hour)

- 1.) Go over the module learning outcomes/objectives
- 2.) Explain the flow of the module:
 - Week 1 introduces journalism and allows the students to share their knowledge. It then focuses on the role of journalism in democracy. It also talks about the ethics of journalism. Fake news is also introduced and some tools for students to be better citizens of society and combat fake news.
 - Week 2 goes into the skills related to journalism. It starts with the 5W1H and Inverted Pyramid models and also goes into interviewing.
 - Week 3 is about the career of journalism. It talks about the types of journalism and the interests and talents that are useful to be a good journalist. It also covers the education roadmap to becoming a journalist. As a continuation of Week 2 work on journalistic skills, there is an exercise on creating a voiceover for a video and an exercise on editing. The connection of journalism and storytelling is also explored.
 - Week 4 is primarily dedicated to the project
- 3.) Explain the project in detail
- 4.) Explain the assessment

Week 1 Lesson Plans (2 hours)

- 1.) Go through the lesson plans for Week 1
- 2.) This week's work in class is primarily related to the topics covered in the earlier TPD session on "Journalism in Society". Recap the key points from that session.
- 3.) Discuss the article "When the river ate the school" and discuss how it relates to discussion on journalism in society and democracy
- 4.) Discuss the article "Cyclerickshawallahs". This article is used to bring out some points in writing well. Use the questions in the handout in the discussion
- 5.) View the presentation on Ethics from the Press Council of India and discuss with the teachers

Week 2 Lesson Plans (2 hours)

- 1.) Go over the Lesson Plan for the week.
- 2.) Revise the concepts of the PPT that was earlier discussed with them on 5W1H and Inverted Pyramid and that they will be presenting to students in class.
- 3.) Have the teachers do the jumbled paragraphs exercise. Discuss what they did and any questions they may have
- 4.) Do the Listening Exercise with teachers. The point of this exercise is that we can actually remember better if we focus on just listening and do not TRY to remember. Ask the teachers to share how the exercise was for them and if they learned something from it
- 5.) Have the teachers do the interviewing exercise. You can have them do it in pairs or have 2 people do the exercise and the others listen. After the exercise have a discussion and get as many points out from the teachers as possible which they can use in the classroom

Week 3 Lesson Plans (2 hours)

- 1.) Go over the Lesson Plan for the week.
- 2.) Go over the PPT: "Types of Journalism" with the teachers.
- 3.) Go over the PPT: "Career_Roadmap" with the teachers
- 4.) Have the teachers do the Mukund and Riaz assignment and discuss their work
- 5.) Go over the PPT: "Right Career Choice"
- 6.) View the film on making a story pitch
- 7.) Have the teachers do the Editing activity
- 8.) Remind the teachers that the module project starts this week. Students should finish the field interviewing portion of the module ideally between Week 3 and Week 4 so that they can concentrate on the writing after that. Go over the teacher and student handouts for the project. Explain to the teachers that the photo-essay is for students who don't want to do so much writing. However, the grading will be as rigorous even for that option and the photos and write-ups have to be high quality to get good grades. Remind the teachers that there is a safety aspect involved with the field interview and that should be emphasized in class. Discuss any tips and pitfalls

9.) Share the “Journalism Career” student handout with them, and remind them that it covers career topics from the three sessions of this week

Week 4 Lesson Plans (2 hours)

- 1.) Go over all the instructions in the project handouts for teachers and students.
- 2.) There are three classroom activities, 1. where the student writes the first draft of their project 2. Students share their writing with at least 2 other students and get feedback 3. Students write the final draft of their project
- 3.) Discuss with the teachers how much extra time after the week may be needed for the students to complete the project.
- 4.) Iteration and improvement through feedback is an important part of the project process. Students who don't submit a first draft will lose some marks. Feedback comes from other students reviewing the students' work. It also comes from the teacher. The teacher may not be in a position to review and give comments on every student's first draft. The teacher can instead note key points that will be useful for all students and discuss these in class
- 5.) Discuss the assessment rubrics for the project

2.6 Journalism Student Workbook

Credits

The following organisations and people contributed to the development of this module:

Bhavishyath Counselling was overall responsible for this module.

PARI Education (People's Archive of Rural India) contributed to the project and in the development of some of the activities.

Gauri Chaturvedi worked on the Career sessions in Week 3

Sneha Chandna worked on activities, assessment, and editing across the module

Niharika Dadoo worked on activities, assessment, editing and compilation across the module

Saumya Mantri worked on research and activities across the module

Student Planner

Session	Topic	Objectives and Description	Readings
Week 1			
Session 1	What Do We Know About Journalism	<ol style="list-style-type: none"> 1. Students interest in journalism is activated 2. Students become aware of their own attitudes - what they think is journalism and what they think is good journalism. They hear what other students' feel about the same 3. Students explore facets of journalism as a profession and its history <p><i>In this session, students will share whatever they know about journalism and discuss their thoughts and opinions. They will then analyse a news article and think about what goes into writing a good news article</i></p>	"Journalism: Critical for Democracy" student handout
Session 2	What is good journalism?	<ol style="list-style-type: none"> 1. Students see examples of what good journalism looks like 2. Students know the ideas "Voice for the voiceless", "Speaking truth to power" and how journalism can play these roles <p><i>In this session, we see different ways in which journalism contributes to society and how powerful people in society will try to control the media. Good journalism will not be influenced by power. It will impartially report what happened, even in difficult circumstances. It will bring out stories of injustice and highlight the difficulties of the weakest people in society, whose voice is otherwise not heard.</i></p>	<p>"When the River Ate the School" – Handout</p> <p>"Cycle Rickshaw wallah" – Student handout</p> <p>"Speaking Truth to Power" – Student Handout</p>
Session 3	Journalistic Ethics and 'Fake News'	<ol style="list-style-type: none"> 1. Students realize that the profession of journalism has ethics and that there are things journalists should not do 2. Students think for themselves about the validity of these ethics 	"Journalistic Ethics of the Press Council of India" – Student Handout

		<p>3. Students are given some clues and pointers to help them recognize fake news and how to protect themselves from it</p> <p><i>There are rules of conduct for most professions and that is true of journalism also. Since journalism is so important to society, journalistic ethics also become important. In this session we illustrate some of the ethics of journalism. Related to 'journalistic ethics' is 'fake news' which is spread by unscrupulous journalists or others with negative intentions. We explore how to recognize fake news when we see it, and what we as citizens can do about it</i></p>	
Week 2			
Session 4	What's unique about journalistic writing	<ol style="list-style-type: none"> 1. Students learn the concepts - 5W1H and Inverted Pyramid 2. Students get extensive practice in these concepts. They learn how to arrange and prioritise information so that it is most useful for a reader <p><i>Two standard techniques are used in writing news articles – "5W1H" and "Inverted Pyramid". In this session, these techniques are explained and students are given opportunity to practise them</i></p>	<p>Jumbled Paragraphs</p> <p>Observing Journalistic Writing</p>
Session 5	Introduction to Interviewing	<ol style="list-style-type: none"> 1. Students understand the importance of good listening and get an opportunity to practice better listening 2. Students understand the activity of interviewing and have an opportunity to practice it <p><i>In this session we focus on interviewing. We start by looking at listening which is a key skill for interviewing and do an exercise on it . After that we view videos on interviewing and practise interviewing</i></p>	<p>The Skill of Listening</p> <p>Paired Interview</p>
Session 6	More journalistic exercises	<ol style="list-style-type: none"> 1. Students see more facets of journalist craft – voiceover, editing 2. Students explore the differences between 	<p>Voice Over</p> <p>Editing</p>

		<p>journalism and storytelling</p> <p><i>In this session, we explore more of the skill and craft of journalism. We do an exercise in creating a voiceover for a news video, and we edit raw information into a news story. We also compare journalism and storytelling as different forms of writing</i></p>	<p>News writing vs Storytelling</p> <p>8 Tips for How to Write Like a Journalist</p>
Week 3			
Session 7	Practitioner Interaction	<ol style="list-style-type: none"> 1. Students benefit and are inspired from interacting with a professional 2. Students get their questions about the profession answered 3. Students get clarity on whether this is a profession they want to pursue 4. Students are introduced to the module project <p><i>In this session, the students will interact with a professional journalist. The session is an opportunity for the profession to come alive for the students. The journalist will share their life journey, the reasons why they chose the profession, what the life of a journalist is like and the skills required for success. Students are encouraged to ask questions.</i></p> <p><i>In this session, the students are also introduced to the module project</i></p>	
Session 8	Types of journalism and career roadmap	<ol style="list-style-type: none"> 1. Know the different types of journalism 2. Have material with them for the above that they can refer to in the future 3. Get clear about the module project <p><i>The teacher walks through presentations in the classroom that cover the types of journalism, the education required and the skills and talents required. Students also get an opportunity to get their questions about the project answered</i></p>	

Session 9	Should you become a journalist	<p>1. Students understand the educational path to becoming a journalist</p> <p>2. Students learn about pitching a story</p> <p><i>Teacher walks the class through a presentation about the education that you need to get and skills you need to have to be a journalist. Some videos are watched and questions are posed that will help students to understand whether the profession is a suitable one for them. There is an activity of 'pitching a story' which is a journalist proposing a story idea to their editor.</i></p>	
Week 4			
Session 10	Preparing for writing	<p>1. To understand the project writing format well</p> <p>2. To get input from a peer student that will improve their final output</p> <p><i>Students look through their notes to check that they have the information needed. They narrate their story to a partner and get feedback.</i></p>	Journalism Module Project Guidelines
Session 11	Write!	<p>1. Students practise practical journalistic writing on the material they have themselves gathered</p> <p><i>Students spend this session writing their journalistic pieces.</i></p>	
Session 12	Peer review and completion	<p>1. Students practise getting and incorporating feedback</p> <p>2. Students complete a draft of their journalistic piece and feel and sense of accomplishment</p> <p><i>Students get feedback on their draft from other students and then complete their piece. The module is reviewed in class.</i></p>	

News Article on a Train Accident

Read the news story below. It was published in the Hindustan Times.

Part 1:

Can you look at the following article and identify the answers to the following questions?

- 1.) What happened?
- 2.) Where did this event take place?
- 3.) When did this event take place?
- 4.) Why did this event take place?
- 5.) Who was injured? Who was involved in the rescue? Which government officials are relevant or responsible?
- 6.) How did the accident happen (what caused the accident)?

Can you see that answering all these questions should probably give you all that you need to write a news story about an incident? Not all these questions are always relevant for a news story and you may not be able to get all this information but a journalist should answer as many as they can while they are gathering information.

Part 2:

Were you able to get most of the relevant information at the beginning of the news report?

If you delete the last paragraph of this news report, would it still make sense? Or if you delete the second last and the third last? Why do you think the information was organised this way?

Bengal train accident toll touches 9, some critical among 36 hurt

Four bodies were found at the accident site after 12 coaches of the Assam-bound Bikaner-Guwahati Express train derailed in Jalpaiguri, three others died at the hospital.

Death toll in the Bikaner-Guwahati Express train mishap in West Bengal Jalpaiguri district rose to nine, while 36 others remained injured with some of them being in critical condition.

Twelve coaches of the Assam-bound train derailed and some overturned near Domohani under the Alipurduar division of Northeast Frontier Railway (NFR) around 5pm on Thursday, a Railway spokesperson said in Guwahati.

Union minister John Barla said rescue operation was over and the injured persons were undergoing treatment at different hospitals. "Passengers were sent to Guwahati by a special train," Barla was quoted saying by news agency ANI.

Earlier, Jalpaiguri district magistrate Moumita Godara Basu said four bodies were found at the accident site and three others died at the hospital.

"Since some of the injured are in a critical condition, the toll may go up. We are now using cranes for removing the damaged compartments," she said on Thursday, adding that the rescuers thoroughly searched each coach for survivors and bodies through darkness and thick fog.

The injured were undergoing treatment at hospitals in Maynaguri and Jalpaiguri.

"We sent generators to light up the accident site. All departments have been alerted," Basu said.

Commissioner, Railway Safety, will conduct an inquiry into the cause of the accident, an official said in New Delhi. The NFR said in a statement in Guwahati that the rescue operations have been completed. There were 1,053 passengers on board the train at the time of the derailment, it said, adding that those stranded were provided drinking water and snacks.

The ill-fated train was running 2 hours and 41 minutes late during its three -day journey. It started from Bikaner late on Wednesday night and was supposed to reach Guwahati early on Friday morning.

A train ferrying the stranded passengers to Guwahati left the accident site at 9.30 pm.

West Bengal chief minister Mamata Banerjee briefed Prime Minister Narendra Modi on the tragedy when they were in the middle of an online meeting to review the Covid situation in the country with other CMs.

Journalism: Critical for democracy

'Fire in Delhi highrise; 5 dead, 16 injured'

'Virat steps down as India's captain'

'New tech to reduce air pollution''

'Cyclone Yaas flattens rice bowl of India'

As individual people living in families, a society and a larger country and world, it's important that we stay connected and informed. News is the link that allows us to know what is happening around us and how events impact our lives and communities. A cyclone in the Bay of Bengal, thousands of kilometers away from where we live, will impact us too. The national price of rice will go up because Odisha's huge rice crop was destroyed by the rain and winds. Unemployment, hunger and poverty will rise there as farmers will find it difficult to sow the next crop with no earnings from this one.

We live in a democracy – the world's largest one – and we get to choose who represents us and what laws and policies will help us grow and prosper, equally. Being engaged and informed about the larger community will allow us to make the right decisions about our own futures. So, not being 'interested' in news is simply not an option!

In a democracy, Journalism is an essential service. Just like hospitals and schools serve to keep the citizens healthy and educated, journalism is a service to inform. During lockdown, it was only because of journalists that we got to know how fast Covid was spreading and what needed to be done. The Supreme Court, Parliament and the public, rely on journalists to bring them the truth about what is happening.

Like everything around, there is variety in journalism too: political news, sports news, crime stories, environmental news, movie news, lifestyle news and more. All journalists who report on these want to inform the public of what is happening in these areas. For example, a new technology that will reduce air pollution is news that we all need to hear about as our health and productivity will improve.

There are different kinds of news that pour in and sometimes it may be difficult to know what is relevant and what is not. For example, if the fire in the building in Delhi that was mentioned above is shown alongside stories of movie stars, would both of them be equally relevant?

Yes, both are news, but their impact and relevance in our lives are very different. The fire in Delhi is important because we want to know if this happened due to negligence of someone. We don't want our own building to have such an incident. Government has regulations in place to make buildings fire-proof, were these not followed? Why did the building have no fire staircase despite being over four storeys high? Why was it allowed to house people without this safety check? Did the fire tenders arrive in time? Were hospitals where the injured were taken, well equipped or were the injured waiting to find a doctor? The answers to these questions will tell us if our country's public services are working or failing.

You can see how critical journalism's role is to our overall health as a country. It plays an important role in bringing to us stories and information that is both relevant and important for us to understand how our government is working and how our society is functioning. Journalists provide a service that is necessary and they go to great lengths to bring us news that is significant to our lives and the functioning of our democracy.

Of course, no amount of good journalism will work unless we as readers become more engaged in our world. Exploring and raising our awareness about our world starts with becoming responsible readers. Journalism is not a one-way street. People tend to get the journalism they deserve - so by choosing responsible news we send the message about what we value.

When the River Ate the School

The only school in Panikhaiti village on Sontali char in Assam has vanished into the Brahmaputra. Of its 198 students, just 85 continue to attend a makeshift school at headmaster Tariq Ali's residence.

Text and Photo by Ratna Bharali Talukdar

Taken with permission from www.ruralindiaonline.org



This is what remained of No. 2. Panikhaiti Lower Primary School in October 2016 as the river steadily ate into it

No. 2 Panikhaiti Lower Primary School stood in ruins less than a metre away from the banks of the Brahmaputra. The slogan '*Prathamik shiksha prati goraki shishur moulik adhikar*' ('Elementary education is the fundamental right of every child') could be seen on the inside wall of the school building. On the other side of the wall, facing the river, was a portrait of Mahatma Gandhi and another message in Assamese: 'The truth always prevails'.

For the students and the lone teacher of the only government educational institution in Panikhaiti village on Sontali *char*, it was a bitter truth that eventually prevailed. The slow climb of the river and the ruins of the school building were a testimony to the impermanence of life on the *chars* on the Brahmaputra. Rehana Rehman, a former student says, "...the school has eroded away. We have fond memories of going to school together..."

By October 2016, when the turbulent river showed no signs of retreating, and their pleas to the Assam government to protect the school from erosion were ignored, the villagers had removed the doors, windows, tin roof, desks and benches from the slowly-submerging building.

Chars are small, sandy islands formed by fluvial processes all along the Brahmaputra in Assam (See [Struggles of the sandbar people](#) on PARI). They sustain a population of roughly 24 lakh people. Panikhaiti village and the greater Sontali *char* area are located in the Boko legislative constituency of Kamrup district.

A few weeks later, on a second visit to the *char* on November 28, 2016, the ruins of the school had completely disappeared. Where the building once stood, there was now only a stretch of water. Mechanised country boats ferried passengers and goods across this new landscape.

The school now runs in a makeshift tin structure about 500 metres from the submerged building. This shed, in the courtyard of headmaster Tariq Ali's residence, is barely 15 metres from the riverbank. Regular classes and quarterly examinations are being conducted here.

In 1974, when residents of Panikhaiti decided to set up a school for 6-11 year-old children in the village, Rubeya Khatun (now in her 70s) and her family of farmers came forward to donate two *bighas* of land [7.5 *bighas* make a hectare in Assam]. The villagers ran the school themselves until the Department of Elementary Education recognised the institution in 1982 and appointed Tariq Ali its teacher. The *char* has a few private schools and madrasas, but No. 2 Panikhaiti Lower Primary School had remained the only government-run school ever since. It also served as a community space for meetings and discussions. The single-teacher school attracted children from nearby *chars* and villages.

In just over two months in 2016, the rising Brahmaputra eroded more than two-thirds of the area of Panikhaiti and displaced more than 200 families. "As the Brahmaputra began submerging our villages one after another, I made several visits to the Block Elementary Education Officer, along with the president of the managing committee of the school and some villagers, seeking help in shifting the school to a safer location," says Tariq Ali. "They turned us away, saying that no funds had been allocated for the shifting of schools."

With his own residence and the makeshift school barely a few metres from the river, Tariq Ali has no idea where he will move if the erosion continues. Many displaced residents have already gone to the towns and cities of Assam in search of land and livelihoods, and enrolment at the school has plummeted from 198 to 85 students.

"It is difficult to trace the children who have already left the school," Ali says. "The uncertainty and risk are so acute that most of the parents did not even bother to collect school certificates for their children. In all likelihood these unfortunate children will drop out."

The 2014 *Assam Human Development Report* states that 93.33 per cent of children in the 6–14 age-group are enrolled in schools in the *char* areas, and 57.49 per cent in the 15-16 age group are, at present, still continuing their education. The corresponding figures for Assam state as a whole are 93.85 per cent and 74.57 per cent. The report also records that *char* areas account for 33.21 per cent of the out-of-school children in the state, or those who have never enrolled.

"Before Panikhaiti, several other revenue villages including Lotoriya, Lotoria Bilorjan, Lotirtari, Goraitari, Borogul, Kuchiardiya Pathar, Jatia Dia No. 1 and Jatia Dia No. 2 were eroded by the river," says Abdus Samad, a local resident. "We asked the government repeatedly to adopt anti-erosion measures and protect our villages, but no one listened." A former armyman, Samad too has been displaced from his home at least five times and has now settled in Bar Arikati village of Sontali area, adjacent to Panikhaiti.

According to the data compiled by Assam's water resources department, the Brahmaputra and its tributaries have eroded over 4.27 lakh hectares of land in the state since 1950. The total eroded area is 7.20 per cent of the geographical area of the state. Land loss due to erosion has been estimated at 8,000 hectares a year on average.

Even Rubeya Khatun, who donated land for the school, was not spared. After losing 10 *bighas* of homestead and cultivable land to erosion, she now lives with one of her relatives on the banks of the river. She gets no old-age or widow's pension.

The people of Panikhaiti village and Sontali *char* area are watching worriedly as the river advances towards a stream only 50 metres away. If the river meets the stream, they will be totally cut off, with no access even to the Sontali marketplace. That's life on the *char* .

Cycle rickshaw wallahs: Pulling along somehow

Tukuna Samal hires a cycle rickshaw and plies it through the day. Busy, narrow and potholed roads are the hardest, and he must rest before he can start plying again.

Student reporter: Disha Acharya

For 25 years, Tukuna Samal has pulled cycle rickshaws in Cuttack, Odisha. And in all these years 50-year-old Tukuna has never been able to own the rickshaw he operates.

He rents it at Rs. 30 for eight hours and ferries passengers in and around the city.

The rickshaw's owner, or '*maalika*' as he refers to him, rents out rickshaws to men like Tukuna who can't afford to buy one – a rickshaw can cost roughly Rs. 7,000; in addition to this there is the cost of the license that needs to be periodically renewed.

The *maalika* sits in Jhanjiri Mangala a locality on the eastern side of Cuttack city. Tukuna cycles 20 kilometres from his home in Bayalis Mouza, a hamlet near Jhinkiria in Cuttack Sadar taluka to get here.



Once he rents the rickshaw, he must pull it for two kilometres to get to the heart of the city – Chowdhury Bazar. "From Chowdhury Bazaar, I usually get trips to the High Court, CDA Sector 7, Buxi Bazar, and Mangalabag," he says, reeling off the busy parts of the city where he ferries his customers.

Each of these trips is a journey of roughly two kilometres and will fetch him anything from Rs. 15 to 40 per trip. "From Chowdhury Bazar if I take them to the High Court, I charge 15 rupees and if it's CDA I ask for 40 rupees," he explains.

It's almost 1 p.m. and Tukuna is waiting at Balu Bazaar for a passenger. "I come here every day at 10 a.m. and wait," he said. "In the lockdown, everything was shut and my *dhand-paani* (livelihood) paused. People are not getting out a lot these days so we're getting fewer customers than usual," he

says, adding that even after the lockdown was lifted things didn't improve much. His earnings have come down to between Rs. 150-200 a day.

While waiting for a passenger, Tukuna recollects the struggles of his early years pulling a rickshaw. "When I first started, I needed strength to balance the weight of the passengers and the weight of the rickshaw. The rickshaw only has front brakes so the weight of passengers and the vehicle has to be borne by me," he says. Over time, he has figured out this balancing act but it's still a tough haul.

The ride between College Chhak and Choudhury Bazaar (a distance of four kilometres) has been the farthest he has taken passengers. "It's very tiring. I had to rest for a while there before I could pull my rickshaw again," he remembers.

The one stretch that rickshaw pullers like him dread is between Chowdhury Bazaar and the High Court – a narrow, busy road where one has to dodge fast-moving vehicles. "Mornings are busy in Chowdhury Bazaar and High Court. At that time, people come in for work to the High Court and to shop at Chowdhury Bazaar. I get tired when I have to go on these routes," he says. Quiet afternoons with no traffic are the best times for rickshaw pullers, he adds.

Tukuna's home is in Bayalis Mouza, a hamlet in Cuttack Sadar taluka. He lives here with his family that includes his wife, daughter and father. "When the responsibility of my family fell on me, I decided to do this. I didn't want to work in a company because they don't provide daily wages," he says.

His day typically starts at 5 a.m and he eats the breakfast his wife has prepared. "I eat *pakhala* (a traditional Odia dish of rice soaked in water and curd) with *aloo poda* (roasted potato), *baigana poda* (roasted brinjal) or any other vegetable depending on what is affordable. We all sit together and eat," he said. He finishes a few chores at home before leaving for work.

By 4 p.m., Tukuna is ready to leave for home. "I spend time with my family. My daughter is in Class 10, and I enjoy talking to her about her day in school. We have a television at home so we watch the news and other programmes," he says, adding, "Swapna [daughter] goes to a government school so we don't have to pay fees, but we send her to tuition classes in the evening, which costs us 500 rupees," he said. "I want my daughter to study well and get a good job so she can have a better life." Tukuna studied till Class 6.

His wife Arati is part of a self help group (SHG) in their locality and when the family needs a loan they reach out to the SHG as that is the only source to borrow from. "We wish we could get some more help from the government," says Tukuna, as he turned away, waiting for a customer to turn up.

Excerpted from www.ruralindiaonline.org

Activity

1. Why does the story open with the lines about his years of work?
2. List five numbers given in the story and explain why they are important to the story.
3. What are the different struggles as voiced by Tukuna?
4. What words / details does the reporter add to the story that make you feel for Tukuna?
5. Can you list occupations like Tukuna's, similar jobs and lives?

Journalism – “Speaking Truth To Power”

You must have heard about the Nobel Prize. This is one of the most prestigious awards internationally. It is given to people for their contribution in various fields like Sciences, Literature, Economics, etc. There is a Nobel Prize for Peace, and in 2021, the Nobel Peace Prize went to two journalists, Maria Ressa of the Philippines and Dmitry Muratov of Russia. Maria Ressa is the cofounder and head of an online news site called *Rappler*, and Dmitry Muratov is the cofounder and editor-in-chief of a newspaper, *Novaya Gazeta*. The governments in both these countries do not give much freedom to their citizens. Those who criticise the government or point out problems in society are attacked by the government and may be put into jail under false charges. So these journalists and those working with them take risks in order to report the truth about what is happening in the country. Hence it was felt that their contribution was worth rewarding with the recognition of the Nobel Prize.

Who are powerful people in society? They could be members of the political party in power and even important people in the opposition parties. Senior government employees also have power. Industrialists and wealthy people also are powerful. The powerful are not always wise or fair – there is a saying “Power corrupts and absolute power corrupts absolutely”. So there needs to be ways in society to prevent them from misusing their power. The judiciary (courts) are one such method. If someone breaks the laws of the land, we can file a case in court against them and the court will punish them if found guilty. Media (ie. journalists) is another way we have of controlling powerful people and groups. By reporting about wrong things that may be happening, the media brings these to the attention of everyone. Even a Prime Minister will not find it so easy to handle if the media finds out something that the government has done wrong, and makes a big noise about it. His or her popularity will go down and their chance of getting re-elected will reduce.

This is what is meant by ‘speaking truth to power’ and this is one of the functions of journalism and journalists.

Speaking truth to power can come in various forms. Some examples:

- Writing articles criticising the performance of the government on various fronts like infrastructure, education, health etc.
- Exposing corruption in government
- Exposing bribery or pollution or breaking of laws or other wrongdoing by an industry

In India also journalism has a proud history of speaking truth to power. Over the years many scandals of the government have been exposed by the media. When Shri Rajiv Gandhi was the Prime Minister, the press brought to light the mistakes that the government made when buying guns for the Indian Army. It was called the Bofors scandal since the Swedish company that supplied the guns was called Bofors. You can read online about the “Vyapam Scam” in Madhya Pradesh related to entrance exams and recruitment and the fodder scam in Bihar which led to the arrest of the Chief Minister. All these were reported in the press.

As a last point, we may note that even the media has power, since it can attack powerful people! It is possible that the media can misuse its power and that has also happened.

Journalistic Principles and Ethics

The Press Council of India (PCI) is a statutory body created by the Press Council Act of 1978. It is the apex body for the regulation of Print Media in India. It enjoys independence from the government. Its objective is to preserve the freedom of the press and to maintain and improve the standards of the press in India. It acts as the regulator that defines and discharges professional standards for print media in India. It is considered the most important body that sustains democracy and ensures that freedom of speech is protected. It arbitrates the complaints against and by the press for violation of ethics and for violation of the freedom of the press, respectively.

The Council has created a document on Journalistic Norms. The document has 42 “Principles and Ethics” of journalistic conduct. You have seen some of these principles in class. Below we have extracted 5 more of these principles/ethics from the document along with the Council’s description.

The full document can be found at: <https://presscouncil.nic.in/OldWebsite/NORMS-2010.pdf>

Assignment: Pick any one of these 5 principles below and answer the following:

- 1.) Write a short summary regarding the point you picked up
- 2.) Do you agree or disagree with the validity of the point mentioned, give reasons to back your answer in any case. Can you provide one or two example situations when the principle is relevant.

1.) Caution against defamatory writings

- i) Newspaper should not publish anything which is manifestly defamatory or libellous against any individual/organisation unless after due care and verification, there is sufficient reason/evidence to believe that it is true and its publication will be for the public good.
- ii) Truth is no defence for publishing derogatory, scurrilous and defamatory material against a private citizen where no public interest is involved.
- iii) No personal remarks which may be considered or construed to be derogatory in nature against a dead person should be published except in rare cases of public interest, as the dead person cannot possibly contradict or deny those remarks.
- iv) The Press has a duty, discretion and right to serve the public interest by drawing reader's attention to citizens of doubtful antecedents and of questionable character but as responsible journalists, they should observe due restraint and caution in hazarding their own opinion or conclusion in branding these persons as 'cheats' or 'killers' etc. The cardinal principle being that the guilt of a person should be established by proof of facts alleged and not by proof of the bad character of the accused. In the zest to expose, the Press should not exceed the limits of ethical caution and fair comment.
- v) The Press shall not rely on objectionable past behaviour of a citizen to provide the background for

adverse comments with reference to fresh action of that person. If public good requires such reference, the Press should make pre-publication inquiries from the authorities concerned about the follow-up action, if any, in regard to earlier adverse actions.

(vi) Where the impugned publication is manifestly injurious to the reputation of the complainant, the onus shall be on the respondent to show that it was true or to establish that it constituted fair comment made in good faith and for public good.

(vii) Newspapers cannot claim privilege or licence to malign a person or body claiming special protection or immunity on the plea of having published the item as a satire under special columns such as 'gossip', 'parody', etc.

(viii) Publication of defamatory news by one paper does not give licence to others to publish news/information reproducing or repeating the same. The fact of publication of a similar report by another publication does not bestow the status of accuracy on the charges.

(ix) It is necessary that the press realize its responsibility to the society due to the unique position enjoyed by it in being able to interact directly with the citizenry and utilize its advantageous position for the betterment of the society and the advancement of the country rather than indulging in giving credence to rumours and sensationalism. It is also necessary that the press, particularly the small local press, learn to appreciate the clear distinction between matters of 'public interest' and 'those in the public interest'. While gossips and social dealings may be found to be of interest by the public but they serve no public purpose or interest and the press should scrupulously avoid wasting its precious space on such matters.

(x) Insertion of out-of-context, uncalled for and irrelevant statements likely to malign a person or an organisation must be eschewed.

(xi) Even while a newspaper has the liberty or even duty to report political developments, that reporting may not be with angularity. Freedom of Press does not give licence to a newspaper to malign a political leader or mar his future political prospects by publishing fake and defamatory writings.

(xii) It must be remembered by the Press that the freedom of speech and expression enshrined in the democratic set-up and enjoyed by the fourth estate also casts on it a responsibility. The newspapers are not expected to use it as a tool by itself creating evidence and later using the evidence to make false propaganda in its own journal.

(xiii) The Press deserves accolades for bringing to light the inducements offered to influence their reporting, and such exposure will not amount to defamation.

(xiv) Locus Standi: In cases involving personal allegations /criticism, only the concerned person enjoying the locus standi can move the plaint or claim the right to reply. However a representative organisation of persons attached to an organisation or a sect/group has the locus standi to move complaints against a publication directly criticising the conduct of a leader.

(xv) Public Interest and Public Bodies: As a custodian of public interest, the Press has a right to highlight cases of corruption and irregularities in public bodies but such material should be based on irrefutable evidence and published after due inquiries and verification from the concerned source and after obtaining the version of the person/authority being commented upon. Newspapers should refrain from barbed, stinging and pungent language and ironical/satirical style of comment. The attempt of the press should be to so shake up the institutions as to improve their working, not to destroy them or the public confidence in

their working or demoralise the workforce. A corresponding duty, of course devolves on them to ensure that in doing so, they present a fair and balanced report, uninfluenced by any extraneous consideration. The Press, as a custodian of public interest and a protector of its rights, is also expected to bring correct information to its notice so that it is able to correctly judge those to whom it has entrusted the responsibility of running the country.

(xvi) The media and the authorities are two very important pillars of our democracy and for the government to function successfully in the public interest a press as responsible as watchful is an essential pre-requisite.

2. Privacy of Public figures

i) Right to Privacy is an inviolable human right. However, the degree of privacy differs from person to person and from situation to situation. The public person who functions under public gaze as an emissary/representative of the public cannot expect to be afforded the same degree of privacy as a private person. His acts and conduct as are of public interest ('public interest' being distinct and separate from 'of interest to public') even if conducted in private may be brought to public knowledge through the medium of the press. The press has however, a corresponding duty to ensure that the information about such acts and conduct of public interest of the public person is obtained through fair means, is properly verified and then reported accurately. For obtaining information in respect of acts done or conducted away from public gaze, the press is not expected to use surveillance devices. For obtaining information about private talks and discussion while the press is expected not to badger the public persons, the public persons are also expected to bring more openness in their functioning and co-operate with the press in its duty of informing the public about the acts of their representatives.

ii) The interviews/articles or arguments pertaining to public persons which border on events that are in public knowledge, if reported correctly, cannot be termed as intrusion into private life. There is a very thin line between public and private life and public persons should not to be too thick skinned to criticism

iii) Newspapers are allowed latitude in criticising persons who are in seats of power because their conduct discloses public interest provided their criticism is not motivated to gratify private spite of opponent/rival of public figure.

iv) The family of public figures are not valid journalistic subject, more so if its reporting covers the minors. If "public interest" overrides the minor's right to privacy it will be proper to seek prior consent of the parents.

v) When the individual concerned himself or herself reveals facts about private life before a large gathering then the shield of privacy should be deemed to be abandoned by the individual.

3.) Covering communal disputes/clashes

i) News, views or comments relating to communal or religious disputes/clashes shall be published after proper verification of facts and presented with due caution and restraint in a manner which is conducive to the creation of an atmosphere congenial to communal harmony, amity and peace. Sensational, provocative and alarming headlines are to be avoided. Acts of communal violence or vandalism shall be reported in a manner as may not undermine the people's confidence in the law and order machinery of the State. Giving community-wise figures of the victims of communal riot, or writing about the incident in a style which is likely to inflame passions, aggravate the tension, or accentuate the strained relations between the communities/religious groups concerned, or which has a potential to exacerbate the trouble, shall be

avoided.

ii) Journalists and columnists owe a very special responsibility to their country in promoting communal peace and amity. Their writings are not a mere reflection of their own feelings but help to large extent in moulding the feelings and sentiments of the society at large. It is, therefore, of utmost importance that they use their pen with circumspection and restraint.

iii) The role of media in such situations (Gujarat Carnage/Crisis) is to be peacemakers and not abettors, to be troubleshooters and not troublemakers. Let the media play their noble role of promoting peace and harmony among the people in the present crisis in Gujarat. Any trend to disrupt the same either directly or indirectly would be an anti-national act. There is a greater moral responsibility on the media to do their best to build up national solidarity and to re-cement communal harmony at all levels remembering the noble role they had played during the pre-independence days.

iv) The media, as a chronicle of tomorrow's history, owes an undeniable duty to the future to record events as simple untailored facts. The analysis of the events and opinion thereon are a different genre altogether. The treatment of the two also thus has necessarily to be different. In times of crisis, facts unadorned and simply put, with due care and restraint, cannot be reasonably objected to in a democracy. However, a heavy responsibility devolves on the author of opinion articles. The author has to ensure that not only are his or her analysis free from any personal preferences, prejudices or notions, but also they are based on verified, accurate and established facts and do not tend to foment disharmony or enmity between castes, communities and races.

v) While the role and responsibility of the media in breaking down communal fences and promoting harmony and national interest should not be undermined it is also essential to allow the citizens their freedom of speech. The press of India has necessarily to judge and balance the two.

4.) Trial By Media

The media and judiciary are two vital pillars of democracy and natural allies, one compliments the other towards the goal of a successful democracy. Measures which are necessary for due process of law need to take precedence over freedom of speech. In a conflict between fair trial and freedom of speech, fair trial has to necessarily prevail because any compromise of fair trial for an accused will cause immense harm and defeat the justice delivery system. Thus, mediapersons should be duly trained and imparted basic knowledge about the functioning of courts and processes of law.

i) An accused is entitled to the privilege of presumption of being innocent till guilt is pronounced by the Court.

ii) The media reports should not induce the general public to believe in the complicity of the person indicted as such kind of action brings undue pressure on the course of fair investigation by the police.

iii) Publishing information based on gossip about the line of investigation by the official agencies on the crime committed gives such publicity to the incident that may facilitate the person who indeed committed the crime to move to a safer place.

iv) It is not always advisable to vigorously report crime related issues on a day to day basis nor to comment on supposed evidence of the crime without ascertaining the factual matrix.

v) While the media's reporting at the investigation stage in a criminal case may ensure a speedy and fair

investigation, disclosure of confidential information may also hamper or prejudice investigation. There cannot therefore be unrestricted access to all the details of the investigation.

vi) Victim, Witnesses, Suspects and accused should not be given excessive publicity as it amounts to invasion of their privacy rights.

vii) Identification of witnesses by the newspapers/media endanger them to come under pressure from both, the accused or his associates as well as investigative agencies. Thus, media should not identify the witnesses as they may turn hostile succumbing to the pressure.

viii) The suspect's picture should not be shown as it may create a problem during 'identification parades' conducted under the Code of Criminal Procedure for identifying the accused.

ix) The media is not expected to conduct its own parallel trial or foretell the decision putting undue pressure on the judge, the jury or the witnesses or prejudice a party to the proceedings.

x) The reporting on post trial/hearing often consists of reporting on the decision handed down. But when there is a time lag between the conclusion of the proceedings and the decision, the comments on the concluded proceedings, including discussion on evidence and/or arguments, aimed at influencing the forthcoming decision must be avoided.

xi) Media having reported an initial trial is advised to follow up the story with publication of final outcome by the court, whenever applicable.

Guidelines on Sting Operations:

i) A newspaper proposing to report a sting operation shall obtain a certificate from the person who recorded or produced the same certifying that the operation is genuine and bonafide.

ii) There must be concurrent record in writing of the various stages of the sting operation.

iii) Decision to report the sting operation should be taken by the editor after satisfying himself of the public interest of the matter and ensuring that report complies with all legal requirements.

iv) Sting operation published in print media should be scheduled with an awareness of the likely reader in mind. Great care and sensitivity should be exercised to avoid shocking or offending the reader.

5.) Norms for Photo Journalism

Since a picture or visual presentation of news creates a stronger and more lasting impression on the readers and viewers than mere words, photojournalists and other visual news producers have to be a lot more responsible and careful in the discharge of their duties. They must, therefore, ensure that in keeping with the high standards of journalism, their presentations are always in public interest, fair, accurate, unbiased, sober and decent.

Adherence to the following do's and don'ts will surely help them self-regulate their conduct and maintain their professional integrity and high standards:

DO'S

1. Images should be accurate and comprehensive and the subjects be presented in proper context.

2. All subjects should be treated with respect and dignity. Special consideration be given to vulnerable subjects and victims of crime or tragedy be treated compassionately. Private grief be intruded only when the public has an overriding and justifiable interest in sharing or viewing it.
3. While editing a visual, the maintenance of the integrity of the content and context of the photographic images should be ensured. Images should not be manipulated neither should there be addition or alteration in sound in any way that can mislead viewers or misrepresent subjects.
4. Strive to be unobtrusive and humble in dealing with subjects.
5. The integrity of the photographic moment should be respected.
- 6 Pictures should not reflect anything that is obscene, vulgar or offensive to good public taste.
7. Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.
8. Strive for total and unrestricted access to subjects and recommend alternatives to shallow or rushed opportunities.
9. Seek a diversity of viewpoints and work to show unpopular or unnoticed points of view.
10. Strive by example and influence to maintain the spirit and high standards expressed in this code. When confronted with situations in which proper action is not clear, seek the counsel of those who exhibit the highest standards of the profession.

DON'TS

1. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
2. The privacy of an individual should not be intruded or invaded unless it is outweighed by genuine overriding public interest, not by a prurient or morbid curiosity.
3. While covering terrorist attacks, communal riots or other acts of violence, do not show mangled corpses or such other images as cause revulsion or terror or rouse communal or sectarian passions.
4. Do not get manipulated by staged photo opportunities.
5. Do not accept gifts, favours or compensation from those who might seek to influence the coverage.
6. Avoid political, civic or business involvements or employment that could compromise or appear to compromise their professional independence.
7. No payment or material reward should be made to the sources or subject for information or participation.
8. The work should not reflect any kind of biases.
9. Do not intentionally sabotage the efforts of other journalists.

Jumbled Paragraphs

The following material is taken from an article in the Hindu newspaper describing Neeraj Chopra's gold medal win in the Tokyo Olympics in August 2021. However the paragraphs have been jumbled up. Your assignment is to rearrange the paragraphs to form a good article using the points you have just learnt - **5W 1H** and **Inverted Pyramid**. After discussing with your team, decide the order in which the paragraphs should be arranged - eg. 5,4,6,9,10,1,3,2,8,7.

Also, when you read the final article, it should have a 'flow'. When you go from one paragraph to the next it should be natural, and it should not be awkward or a sudden change in the point being talked about.

Paragraphs:

- 1.) Neeraj dropped the javelin ahead of his first throw, as he tried to fix his throwing belt at the Tokyo Olympic Stadium. But that was the only false step he took this evening, as he sent the javelin soaring, a minute later, to a distance of 87.03m.
- 2.) He managed 87.58m with his second attempt. He knew this was special and raised his hands in celebration as soon as he released the javelin. No one bettered his mark, and he won the gold
- 3.) Neeraj Chopra gave 1.3 billion people a reason to celebrate, a reason to cry, and a reason to unite.
- 4.) Neeraj Chopra has won the Olympic gold medal for Javelin at the Tokyo Olympics. It happened on August 7th 2021, the second last day of the Olympics. It is India's first Olympic gold medal in track and field.
- 5.) Wearing the medal, which many in India have yearned for, Neeraj dedicated his medal to Milkha Singh, who passed away in June. "When Milkha Singh ji passed away, and I felt very bad. I did not meet him when he was alive, and I wanted to meet him with an Olympic medal. Sadly, he's not among us but I hope he's seeing us from above and is happy (medal) that his dream has come true. Even other athletes like PT Usha and others who missed out on a medal by centimetres - I hope they're all happy."
- 6.) This was India's first Olympic gold medal since shooter Abhinav Bindra won the 10m air rifle gold in 2008.
- 7.) This victory happened on the second-last day of the Olympics. With this medal India ended its campaign at the 32nd Olympiad with seven medals. This is the country's best performance at the Summer Games.
- 8.) The gold medal-favourite, Germany's Johannes Vetter endured a tough start and managed a best of 82.52m. Vetter was eliminated from the competition after three throws and finished ninth.
- 9.) The last word of advice Neeraj got from coach Bartonietz was: "Maje karo (have fun)."
- 10.) Neeraj is from Panipat in Haryana.

Observing journalistic writing

Get and read a newspaper for the next few days. See if 5W1H and Inverted Pyramid is being used in writing the articles. Note that this style of writing is most useful for articles about a specific event that happened the previous day – eg. an accident, a sports match, a crime, launch of a government programme etc.

Write a short essay on what you have observed during your reading. You can pick a particular article and describe how it arranged the information according to the 5W 1H and Inverted Pyramid rules. Or you can summarize your observations from studying many articles. If you think the news articles are not following these rules, you can write about that too. The essay should be 10-15 sentences long.

The Skill of Listening

“The biggest communication problem is we do not listen to understand. We listen to reply”

-Stephen Covey.

Is it so difficult to listen? Don't we do it all the time?

Picture this: someone is speaking to you, expressing their thoughts carefully for you to understand. You wait for the breaks in the conversation. When you think they've finished talking, and then you interrupt with your own thoughts: “Oh, I know just how you feel,” you say, or “I had the same thing happen to me. Let me tell you about it!”

You're failing to listen. You're jumping in and sharing your own ideas. You miss the message and the opportunity to understand. You are more interested in what you think or say, not in the other person and what they are saying. Have you ever experienced this?

Often, you think you've understood what was said, but the reality is that you spent the whole time thinking of a reply and stopped listening (or stopped listening attentively).

Listening is a difficult skill in communication, and nobody teaches us how to listen.

When you listen well, you give your full attention to what the other person is saying. You don't make judgements about what they are saying. If you find yourself disagreeing with what they are saying, or it upsets or irritates you, you notice it and you don't let it distract you from what they are saying. You get back to giving them your full attention.

Actually, you have to quiet your thoughts in order to listen fully. It's our thoughts that come in the way of listening.

Some tips:

-Don't interrupt the other person. We can always say what we want to say later. Notice whatever is making you feel like interrupting, put it out of your mind, and get back to listening

-Listening to someone fully doesn't mean that you are agreeing with them. Even if you disagree with them, you can listen to them.

-Don't jump to conclusions – “Oh, I know what they are saying” or “Oh, I know what they are going to say”. When we feel like this, we usually stop listening.

Good listening is a skill that can be developed with practice. It is not something that comes naturally to us.

Sources:

(Emily Rice) <https://www.norhart.com/blog/2019/01/18/listen-to-understand-not-to-reply/>

(Anthony Pica) <https://www.lifehack.org/523241>

Paired Interview

In this exercise you will form pairs and interview each other.

The objective of the interview is that the person who is being interviewed should feel comfortable and share freely and openly in response to the questions. They should not feel bored.

By the way - in an interview, the person asking the questions is called the 'interviewer' and the person responding is called the 'interviewee'.

Decide who will be the interviewer and who will be the interviewee in the first round.

Interviewer: Note down the questions you would like to ask and refer to it as needed during the interview. You don't need to follow the list exactly, if you do that then the interview will become very formal and the interviewee (your partner) will not find it interesting.

Think about what you could say to start the interview so that the other person relaxes and feels at ease.

Interview your partner for up to 4 minutes. You can stop earlier if you feel there is nothing more to ask but you should at least talk for 2 minutes.

See how you can bring the interview to a close properly. You can say that you don't have any more questions and thank the person or appreciate them.

Here are some questions that you could use in the interview. You don't need to use these, you can use your own too as long as the conversation is flowing and the interview is interesting.

1. When and where were you born?
2. How many brothers/sisters do you have? What are their ages?
3. What are your favourite activities/hobbies/sports? Why?
4. Which have been your best moments in life so far?
5. What have been your biggest mistakes? What have you learned from them?
6. What is a weakness or flaw that you would like to eliminate? (Some examples are sleeping in too often, sloppiness, forgetting homework, eating too much junk food, etc.)
7. What do I feel deeply inspired by?
8. Which qualities do you most admire in others that you wish you had yourself?
9. What is something that you would like people to know about you?
10. What is something that people might be surprised to know about you?

When the interviewee says something you find interesting or surprising, you can explore that area further instead of moving on to the next question on the list. This makes the interview more spontaneous and interesting for both of you. The technique to do this is to ask 'follow up' questions. What this means is, when you get an answer to a question, you then ask some more questions about that. For eg. while interviewing a movie celebrity:

Interviewer: Why are you visiting Delhi this week?

Interviewee: I am here for the promotion of my new movie.

Interviewer: Great! What is the new movie about?

You cannot prepare a follow up question in advance, since you don't know their answers in advance! So you have to be alert during the interview and listen carefully to their answers (remember the earlier discussion about listening!) and respond to that. You can refer to your list of questions at a break or pause to get the conversation going again.

After the interview, the interviewee can share:

Did you feel comfortable in the interview?

Did you find it interesting?

What parts of it did you like?

The interviewer can also share what their experience was.

You can also share these points during the class discussion afterwards.

Then reverse the roles and do the interview again.

Voice Over

A voice over (VO) is an essential tool in TV. Voice over adds to the visuals, complements them, and gives you another layer of information.

Exercise:

In class you will be shown a short film of floods. While it is being shown try to remember what the visuals are like.

You will be divided into groups. Sit with your group and write a voice over that can accompany the film. You can make up some details regarding the floods and their impact. Although this film was shot in Kolhapur, imagine that it is for the Yamuna River near Badarpur.

Your Voice Over must include:

1. The Five Ws and one H
2. Match the visuals you see
3. Speak in a quiet tone, not happy and excited, something serious has happened.
4. Must have enough pauses, and be at the right speed.
5. The voice over should add to the visual story unfolding

Start after the opening shot in the film that says: August 2019 floods in Kolhapur wreck houses, farms and lives



Choose one member of your group to read the voice over aloud if the teacher asks you to read it.

If you want to see the video again later, it can be found at this link:

<https://www.youtube.com/watch?v=hAYbkt58lzQ>

Editing

(Dictionary Meaning: check, correct, improve, revise, assemble, approve...)

Journalists who check a report for factual accuracy, improve language, ensure every single word is correct, are called Copy Editors / Sub Editors.

News is meant to inform the public, and therefore anything that is printed must be checked by at least more than one person before it is published.

The place where a report comes in / is sent to, is called the Desk.

Eg, here is a report filed by the crime reporter that landed on the Desk:

Fire in Regal: cars covered in soot

An old building goes up in flames

A fire broke out in Connaught place late last night and 11 people have been injured. It is estimated that a lot of property has been destroyed in the fire, residents say it might be 100 crore.

The building houses Regal Cinema and the khadi bhandar, and was built in 1934. The fire is suspected to have started with an electric short circuit on Thursday night. It was noticed by the security guards at 1 a.m. on their rounds. By the time the fire tenders arrived, the building was in flames. A number of vendors also store their goods there at night.

The fire tenders came from karol bagh and safdarjung Fire stations and arrived 12 minutes after they were informed. The soot and ash from the fire covered cars parked nearby. The Police are investigating the cause and questioning residents.

What should a Copy Editor at the Desk look for:

1. Has the What, When, Why, Where and How been answered?
2. Is the language, including spelling, punctuation, and grammar, correct? Are proper nouns, names of places in title caps? Have capital letters been used anywhere without reason?
3. Does each paragraph read like a complete nugget of information? Do paragraphs flow into each other or are you jumping back and forth between the same information?
4. Do the main headline and strap (small headline) match the story and each other?
5. Double check the facts in the report with the reporter.

Here is what this might look like, after the editor has improved it:

11 injured in fire at Regal cinema

Police investigating the cause

A fire broke out in the Regal cinema building in Connaught Place at around 1 p.m. on Thursday night. Eleven people have been injured and an estimated Rs. 100 crore of property has been destroyed in the fire. Cars parked near the area were covered in soot. A case of criminal negligence is being investigated by the Police.

People at the site say that the fire is suspected to have started with an electric short circuit around 9 p.m. on Thursday night. It was noticed by the security guards at 1 a.m. on their rounds. Fire engines were rushed from Karol Bagh and Safdarjung fire stations and arrived 12 minutes after they were informed. The building houses Regal Cinema and the Khadi Bhandar, and was built in 1934. A number of street vendors also store their goods here at night.

Question:

What are the improvements you see in the article after editing ?

News Writing vs Storytelling

Journalism is a kind of storytelling and news reports are often referred to as 'stories'. But news reporting has very specific rules and ways of writing, which are different from fictional pieces of writing. Sometimes, people may tell their own 'story' in a news report, so it can become confusing. Here is a rough guide to the essential differences. Here we are talking about news reporting in particular. Other kinds of journalism like TV journalism, or opinion pieces may have different rules.

News Writing	Storytelling
Can ONLY use facts	Can mix facts and fiction
Purpose is to inform the public	Purpose is to entertain, inspire
Must carry all the important information and details about the topic and subjects	Can leave out any details the writer feels like
All important information should be right on top	Important information can be anywhere, even at the end.
Is about real events, real people	Is fictional, made up
Is time sensitive	A good story is ageless
Uses short sentences	Can use any sentence length
No place for personal feelings / thoughts, opinions of the writer (in some types of journalism like Op-Ed the writer expresses their opinion but it is backed up by evidence and reasoning)	Can be full of personal thoughts and opinions
Readers will rely on your news report to know facts	Readers are looking for a good story, may or may not have facts
Photos must be true to the reality , not touched up	Photos can be anything you like!
Often called a 'report', an 'article', a 'news story' or 'copy'	Called a 'manuscript', a 'submission' or a 'story'

8 Tips for How to Write Like a Journalist

(<https://www.masterclass.com/articles/how-to-write-like-a-journalist#8-tips-for-how-to-write-like-a-journalist>)

Journalists follow a formula for crafting a story. The same approach can be applied to any style of writing, from high school writing assignments to novels. It's a way of disseminating information in a way that makes sense to readers. Follow these eight journalistic writing tips for your next reported story:

1. **Gather the information.** Gather the information you need to construct your story. In non-fiction, like in journalism, this may require visiting the location where the story takes place, interviewing witnesses and people involved in the event, and using online search engines for further research.
2. **Find your angle.** Every news story has an angle—the theme and focus of the piece that makes it newsworthy. A human interest story will have a different angle than a hard-hitting political piece. News stories reveal their angle in the first paragraph. Find the angle of your story and present it in the first paragraph, page, or chapter.
3. **Write a strong lede.** Every story needs a great opening. In news writing, this is called a lede. This opening paragraph delivers the story's essential information by answering the five W's: who, what, where, when, why. These are the building blocks of any good story, whether it's a fictional narrative, technical writing, or a content marketing article. Lead with a strong summary of events that hooks the reader from the top.
4. **Structure your information.** Good journalism presents the information of a story in order of importance, in what is known as the inverted pyramid structure. The most important information, the lede, is at the top. The next section is the body of the story that contains other supporting details. The bottom section, the point of the pyramid, contains any extra information that might be interesting to an audience. Even in creative writing, it's important to lead with the who, what, why, where, and when of your story to let the reader know what the story is about.
5. **Use quotes.** Good journalism usually includes interviews with people involved in a story. This provides different perspectives and keeps the reporter in the role of an outside observer, similar to the third-person point of view in a short story or novel. If you're writing a non-fiction book, quotes are essential to create a well-rounded piece. In fiction, your characters will provide quotations through dialogue.
6. **Write simply.** Journalists use short sentences to deliver a story. News writing often uses the active voice as opposed to the passive voice—i.e. "She drove the car" rather than "The car was driven by her." The active voice is more direct, uses fewer words, and has a quicker tempo. To hone this skill, think like a copywriter. In copywriting, the main objective is to write simply with a clear, concise message.
7. **Verify your sources.** Telling true stories requires a journalist to gather information from numerous sources. Reporters need to verify the information from their sources to ensure accuracy. In freelance writing, when you turn in your story, you should always provide links to where you found information and a phone number for each person you interviewed.
8. **Edit your work.** A newsroom is a fast-paced environment with a steady stream of stories passing from writers to editors before they go to print. All writers should do a spell check and edit their work for clarity and content. Take a cue from news writing and have a professional editor refine your story before you publish.

Project Guidelines



For this module you will do a project. The project is to interview someone in your neighbourhood. After you talk to them you will write down the things that they said and you will write an article using that material. Through this project you will get a mini-experience of what journalism looks like!

We have mentioned below who you should interview. There are two ways in which you can do this project. You can either write it as an article with some accompanying photographs, or you can write it as a photoessay. Both of these are explained below.

There are some rules you need to follow in doing this project! You should make sure that you are safe while doing it, and that the person you are interviewing also does not have any problems because you did the interview. These are also mentioned below

Aim and Objectives

- Awareness of journalism as a means to **connect** with our own communities and understand them better.
- Learn how to **report and document** the world around us with research, reporting, writing, verifying and photographing.
- **Detect** responsible journalism and its role in our democracy.
- **Recognise the difference between story writing and journalism**

Whom You can interview



- Vendors on the footpath, outside the metro stations.
- Low cost daily transport like e-rickshaw wallahs
- Safai karamcharis

Project Submission Options:

Text and Photo Story

Number of words: 300-500

Number of photos: 2

Eg: [Profiles of migrants: Journeys of hope - Part V](#)

<https://pari.education/articles/profiles-of-migrants-journeys-of-hope-part-5/>



'My arms ache, my throat hurts, my eyes burn'

I lift sand for a living. My arms ache while digging the sand, my throat hurts from the dust and my eyes burn. I carry this sand and pass it on to my co-worker who collects it in one corner of the site. We work six hours a day, six days a week.

My name is Sulai, and I am a 57-year-old construction worker on a site in Adarsha Nagar, Bengaluru, Karnataka. I live a 10-minute walk away from the site with my wife, brother and sister-in-law. I came here from Viluppuram village in Tamil Nadu.

I have four children, two boys aged 18 and 22, and two girls aged 12 and 15. They also work nearby at a construction site in R.T. Nagar. My eldest son studied till Class 2, while my other children have never attended school. I want to send them to a good school, but we cannot afford their fees and we need the extra income.

My wife and I each earn 230 rupees a day. We mainly spend on food and travel. The cost of living in the city is very high unlike back home in my village. I send a part of my wages to my mother who lives in the village. We have no savings. My village – Viluppuram taluka, in Viluppuram district – is where I was born and lived for the first 40 years of my life.



Sulai, 57 is from Viluppuram village, Viluppuram taluka, Viluppuram district, Tamil Nadu
Occupation: Construction worker

Photo Essay with Captions

No of photos: 5-6

No. of words per caption: 30-50

Eg: [A fisherman in the Kolkata wetlands](#)

<https://pari.education/articles/a-fisherman-in-the-kolkata-wetlands/>



Rules about Consent, Permission & Safety of You and the Subject

- Understand why Consent is important and how to ask for it.
- Your Safety is most important. What can you do to ensure it.
- The safety of the people you write about is your responsibility.

Get Started as a Reporter

Step #1

Identify which of the above themes / topics you would like to cover.

Step # 2

In the next few days, find the person you want to write about, get their consent that they will speak to you and allow you to take photos. Take their phone number and fix a time to interview them.

Step # 3

Get your questions ready. Write them down neatly.

Remember you will have two sets of information – one from the questions you ask and the answers the person gives. Asking questions is called interviewing. Later you have to listen to the interview and note down word to word what is asked and what is said. This is called transcribing.

Eg, This is the correct way:

Q: How long have you been doing this job?

A: I started working when I was 15 with the owner of bhel puri stall. I learnt a lot from him. When he grew old and couldn't do this anymore, I took over and have been running it since then.

Q: When did you take over?

A: When I was 25, and now I am 45 years old.

DO NOT paraphrase or sum up what your subject is. Journalists are required to note exact quotes, word to word. Don't do this:

Q: How long have you been doing this job?

A: I have been running the bhel puri stall for 20 years.

(While not incorrect, can you see what information is lost if you sum up or paraphrase?)

Your Questions and follow-up questions should cover:

- Full name, age, home address (then and now)
- Current occupations and earnings per month, expenses (regular and sudden), savings, how do they save, in a bank or where?
- Ask them to describe their work, from morning to evening.
- What do they like and dislike about their job?
- Previous occupations if any. If they have migrated from the village, ask about what work they did there. If they have taken a loan, ask about the rate of interest and from where they took it. If farming, how much land, what crops, how much yield, money earned.
- What is their hope for the future, for their children?

Other than interviewing, you must also be alert in the field and note down important details.

Your Notes must include:

- The mobile number of the Subject or someone close to them.
- A brief description of where the person is working. Eg if s/he is on the footpath selling *bhel puri*, note down an important landmark closely, what is the name of the road.
- What are all the various items he/she sells, write down the names.
- Ask which is the most popular item he/she sells in a day. Does it change according to the season? *Chaat* in summer and *aloo tikki* in winter?
- What kind of people do you see stopping here? School / college students / young working people on their way home / workers from the construction site nearby?
- Where does he/she store his/her things at night?
- How does he/she prepare his items before coming here? Who helps?
- What does he/she do with leftovers?
- How does he/she travel from their home to here and back?

Before you go into the field

Step # 4

Ensure that an adult is with you, or they know where you are going.

Make sure your phone and camera are charged so that you can record.

Take a notebook and pen to note down other details

Have some identity like a school badge or ID card with you.

Step # 5

Audio record your interview with the subject.

Photograph from different angles and moments of them working

Step # 6

- Write down / transcribe your interview. Highlight the important / interesting / unusual thoughts or details they shared.
- Download the photos into google drive. Create a caption document that describes each photo – who is in it, what are they doing etc
- Bring all your information together and begin your first draft of the story.

Step # 7

Save your photos, notes and the recording somewhere safe eg. Google drive

“JournalismCareer_StudentHandout” - pdf

Journalism Module Project Guidelines

Writing your story

You've gathered all the material for the story. Now you have to write it!

Remember the rules for the project submission options:

If you are writing a "Text and Photo" Story

Number of words: 300-500

Number of photos: 2

If you are writing a "Photo Essay with Captions"

No of photos: 5-6

No. of words per caption: 30-50

Text and Photo Story

You have previously written and studied how to write news reports. You have learnt concepts like 5W1H and Inverted Pyramid. But this article you are writing now is called a "Feature". It is not news about what happened today or yesterday. It is about the life of a person. So the rules here are not all the same as a news report. You still have to be very careful about accuracy. Whatever information you give has to be true and factual, you cannot guess or give approximate information. But you don't have to put all the important information at the top which you had to do for a news report. Here you can be more creative. Think about what is a good way to arrange the information to make the story more attractive.

For this Module, you will be practising writing in the first person, as though the person who you are writing about is speaking about their own life. Below is a short example of this

I was in Class 10 and my exams were around the corner. On the day of my first exam, I sold my bicycle and mobile phone and caught the 11:30 a.m. train. I ran away from home. I never wrote that exam.



I am Narayan Chandra Mandol, also known as Balram. My father is a farmer in Cooch Behar district of West Bengal. I used to help him in the fields – he has three bigha of land, roughly equal to one acre. From a young age, I would work here along with my brothers. There was not enough work for all of us; I also did some additional work to supplement our income. But the money we earned was not sufficient to support our family, and so I ran away to Bengaluru in 2009.

Now, I am 26 years old. My wife Pinky Mandol is 23 years old. I have two sons – Pritham, 4 and Adi, 2. My wife and children live at home in my village. I live in a room in Ejipura, Bengaluru. I am a construction labourer and I work from 9 a.m. to 6 p.m. I do the work of plastering and I learnt this work through observation; I was taught by Govinda, also a construction worker.

Note a few points about this story:

- The story about Mandol is being told by him, in the first person.
- The opening sentences are interesting, it draws you in the reader.
- All the details are available: full name, place of home, what his father did, how much land, who taught him, etc.
- The photo of him at work conveys what he does.



How to **start writing** this piece:

1. Stories and reports are built line by line, paragraph by paragraph!
2. You have two options for building a report: You can start with who they are, birth etc. *Eg: My name is [Shyam Ghanshyam](#). I am 29 years old. I grew up in West Bengal in a district called Medinipur, which is my birthplace. We used to have a house that my father built with his life savings, but it was washed away, along with a huge part of our land in the terrible West Bengal floods of 2008.*
3. OR, you can start with the present and bring in details about their past after that. *Eg: I lift sand for a living. My arms ache while digging the sand, my throat hurts from the dust and my eyes burn. I carry this sand and pass it on to my co-worker who collects it in one corner of the site. We work six hours a day, six days a week.*
My name is [Sulaj](#), and I am a 57-year-old construction worker on a site in Adarsha Nagar, Bengaluru, Karnataka.
4. Another way to start is with an **opening line** that you found the most interesting / drew you to know more. In the example of [Narayan Chandra Mondol](#) given on the previous page, the fact that he ran away on the day of his exams, draws us in.
5. Or you can **begin with** the subject's description of their big moment, *Eg: On the day my [Class 10 results](#) were to come, my condition was like that of a cricket ball after it was hit. Will it be a four [runs] or a six? Everyone watches just that ball. What if I failed? My father would have got me married immediately.*
The results were announced on July 29, 2020. I had scored 79.06 per cent; I missed the third highest rank in my school by just one point.
6. After the opening, the next para should place the report - who is the person and their occupation, what job do they do, where is it located and so on. *Eg, continuing from the above story: I live in Nav Kh in Jalgaon Jamod tehsil of Buldana district in Maharashtra. Most people from my community here travel to Pune, Mumbai and Nagpur to work as beggars.*
My parents – Bhaulal Sahebrao Solanke, 45 and Draupada Solanke, 36 – do wage work on fields of wheat, jowar, corn, soybean and cotton. For a day's work of around eight hours they earn 200 rupees each. They rarely get work for more than 10-12 days in a month as there are many people looking for jobs and not enough work.
7. Proceed paragraph by paragraph, adding more details that you wrote down when interviewing the person, *Eg: A love of music runs in our family. My mother, Rukmini Nailkar, 42, is from Narayanpur village at the base of Purandar fort where Sambhaji Maharaj, the son of Chhatrapati Shivaji was born. She sings abhangs [devotional songs] and helped me create this powada. Her father used to sing in jatras [fairs], tamasha, and natya rupantar [theatrical adaptation] there. In school, reading speeches by Mahatma Gandhi and Dr. Babasaheb Ambedkar inspired me.*

Photo Essays With Captions

Photos are an important and critical part of journalism. Photojournalists bring the report alive to the reader, telling the story with pictures. They add many layers to the reader's understanding of what they are reading. There is a phrase "A picture is worth a thousand words".

In this photo essay, you will communicate the story of the person through the photos. Pay attention to the order of the photos and see what is the right order to put it in, to tell a story. All photos must be accompanied by **captions** - to explain what is happening in the photo and give credit to the photographer. This is very important. The captions explain what is going on in the photograph. They can also have some background information about the person. Through the photos and captions you will be communicating the story.

Gather all the points you have gathered about the person. Now see which information should go with which caption. The caption should be related to the photo, it cannot have some other information. The caption of the first photograph is usually a good place to mention the name of the person and the kind of work they do. Try to place the photos in different orders and see which order looks better. If the person does different activities, you can arrange the photos in the same order as the activities are done. The essay ends with the last photo so think about what should the last photo be. For eg. if most of the photos are about the person doing work but one photo is of them relaxing or something else, then that could be put as the last photo. If you have taken more than 5 photos see which photos you want to drop and which you want to keep.



Caption: In Bhelekhali, a hamlet near Kheadaha in Sonarpur block of West Bengal, fisherman Sankar throws the traditional fishing net, also known as *khabla jal*, into the pond. Right: The fishermen examine their catch for the day. This area has been identified as the East Kolkata Wetlands (EKW) and fish breeders, fishermen and farmers live and work here. The area is also home to a large number of flora and fauna. *Photo by Rupsa Mondol*

Caption: Kumari Pardhi has been making *dhaan jhoomer* for more than a decade now. She sells them at the open market in Raipur, Chhattisgarh. *Dhaan jhoomer* is a hanging decoration made out of stalks of paddy grass, harvested during October-November. She also sells broomsticks and dustpans that she weaves from wild grass. In Chhattisgarh, the harvesting of paddy coincides with the festival of Diwali, and *dhaan jhoomer* of varying designs are hung at the entrance of homes after Laxmi *puja* for birds to feed on the new grains. These hanging decorations made with the drying stalks of paddy, speak of the connection between the harvest, the festival and the feeding of birds in this state. *Photo by Prajjwal Thakur*

How your work will be assessed:

Text with photo story:

Did you gather all the information required that was mentioned in the instructions
Does it follow the word limit and does it have 2 photos
Does the story follow the guidelines for writing that were in the handout
Is the opening interesting
Is the information in each paragraph related, or does it jump from point to point
Were you able to gather information from your interview that a reader would be interested in
Is the story grammatically correct and does it use good vocabulary
Are the photos taken well and do they add to the story

Photoessay with captions:

Are the photos of good quality, do they capture the person and his surroundings well
Does it follow the word limit and photo limit
Is each photo unique
Are the photos arranged in an order that tells an interesting story
Are the captions relevant to the photo. Do they contain all the important information about the person. Does it contain the name of the person who took the photo (ie your name!)
Are the captions grammatically correct with good vocabulary

Cluster I Module 3: Content Creation

Credits

Initial Module Conceptualization, Authoring and TPD sessions:

Mr. Vijay Krishna, Founder, Bhavishyath Counselling

Mr. Teerath Rawat, Independent Consultant

Ms. Aparna Vinod, Independent Consultant

Ms. Gauri Chaturvedi, Independent Consultant

Ms. Niharika Dadoo, Independent Consultant

Mr. Arka Mukhopadhyay, Independent Consultant

Coordination:

Mr. Vijay Krishna, Founder, Bhavishyath Counselling

Ms. Tanya Mittal, Program Manager, CETE, TISS

3.1 Content Creation: An Introduction

In an increasingly digital world, the role of the Content Creator has taken center stage for promotion of services, product placement and shaping of public opinion.

According to a report shared by LIRNEasia – a regional think tank working on digital policy issues, in partnership with ICRIER – an economic policy think tank, internet usage in India has gone up from 21% in 2017 to 61% in 2021. ^[1]

There is a corresponding explosion of digital content in various forms. Entertainment has moved online with OTT platforms. Older internet forms like websites and ecommerce sites continue to be there and need updating and improving. Social media sites have seen the rise of ‘influencers’ who are able to make a living by creating content for their followers. Gaming is a huge industry worldwide. As advertising goes online, skills in online ad creation and digital marketing become required. The internet also allows creators in India to reach clients across the globe. Freelancing sites now routinely access talent across continents. We don’t have any idea how ‘Web3.0’ and ‘Metaverse’ are going to create new kinds of content.

A broad trend is a movement towards skills being more relevant than educational qualifications. Creating a following online can be leveraged into a job, or is part of the value you bring to an employer

According to a [July 2020 report](#) by the corporate marketing firm Kepios, more than half of the world’s population — a staggering 396 crore people — use social media. This means that companies like Instagram can now target over 100 crore people with just a single ad. As a result, we, the users, become the commodity, and our behaviors are up for sale whether we know it or not. ^[2]

Brands are not only reaching out to consumers via their own channels, however. They’re also seeing the value in engaging with consumers via social media influencers as part of their digital campaigns. With a huge number of followers, these people are trusted voices in the digital space. Often considered subject experts, many make a very comfortable living from brand sponsorship/advertising and/or career spin-offs.

For instance, 20-year-old Jake Paul rose to internet fame using the now defunct video network Vine. With billions of people watching his videos, he turned his social media use into a business. And he picked up an acting career in the process. Brands ranging from Coca-Cola to Universal now look to Jake to market their products to younger audiences. ^[3]

Unlike other professions which have a set educational path towards establishing a career the path of a Content Creator is not well-defined. It is also changing rapidly - even five years ago, ‘influencers’ were unknown. Hence in this learning module we aim to provide some level of insight to students into what all is going on out there and what may be within their reach. We also hypothesize that core storytelling skills will continue to be relevant however the form and nature of media changes, so will continue to build on these in the exercises in this module.

[1] <https://www.indiatimes.com/technology/news/india-internet-usage-report-554181.html>,

<https://ruralindiaonline.org/en/library/resource/digital-divide-india-inequality-report-2022/>

[2] <https://yourstory.com/weekender/good-bad-ugly-age-social-media-influencer-facebook-instagram/amp>

[3] <https://www.metrixlab.com/digital-marketing-age-social-media-influencer/>

Rather than try to present a coherent picture out of the huge range and diversity of things that are going on, we will take a case study kind of approach by ‘zooming in’ on specific jobs or identities and seeing how one gets to be or do that.

While there is a huge amount and variety of content creation, we hope to in the time given, to be able to create an interest and an informed opinion about the roles and pathways of and for a Content Creator. This career has its unique set of challenges but is one filled with excitement, creativity and an entrepreneurial streak.

In the module, we create a flow from writing, to visual forms of content and then to moving image ie. Film. We start with Content Writing which is strongly connected to the earlier modules of Storytelling and Journalism. We then step back to look at Creativity itself as a concept, as by now students would see that creativity is necessary for good storytelling and good writing. We start the visual part of the journey by a session on Visual thinking – observing deeply. We then have sessions on graphic design. The last set of sessions are on scripting, storyboarding and other skills related to film-making. We accompany this with film appreciation.

The focus areas of the module are:

- Engaging with creativity and what it means
- Building some foundations of visual thinking and the use of storyboarding as a tool
- Engaging in the practice graphic design and film-making
- Building students understanding of social media and its power and pitfalls

Prior Knowledge required for this module:

- Experience of Storytelling Module of WoW
- Prior knowledge of, and fluency in English till at least Grade 6 level is recommended.
- Basic knowledge of Internet, Social Media

Student Learning Outcomes:

- Students will be able to create content of the types namely; poster and e-flyer, promotional message, tagline, logo, script and storyboard from a story
- Students will be able to construct a creative brief that translates into the above material.
- Students will know the names and roles of different professionals required to make a feature film.
- Students will know the roadmap to becoming a content writer, graphic designer and film-maker
- Students will be able to create hands-on experience with Canva and will gain the confidence to use it for future tasks that they undertake in this or another course.

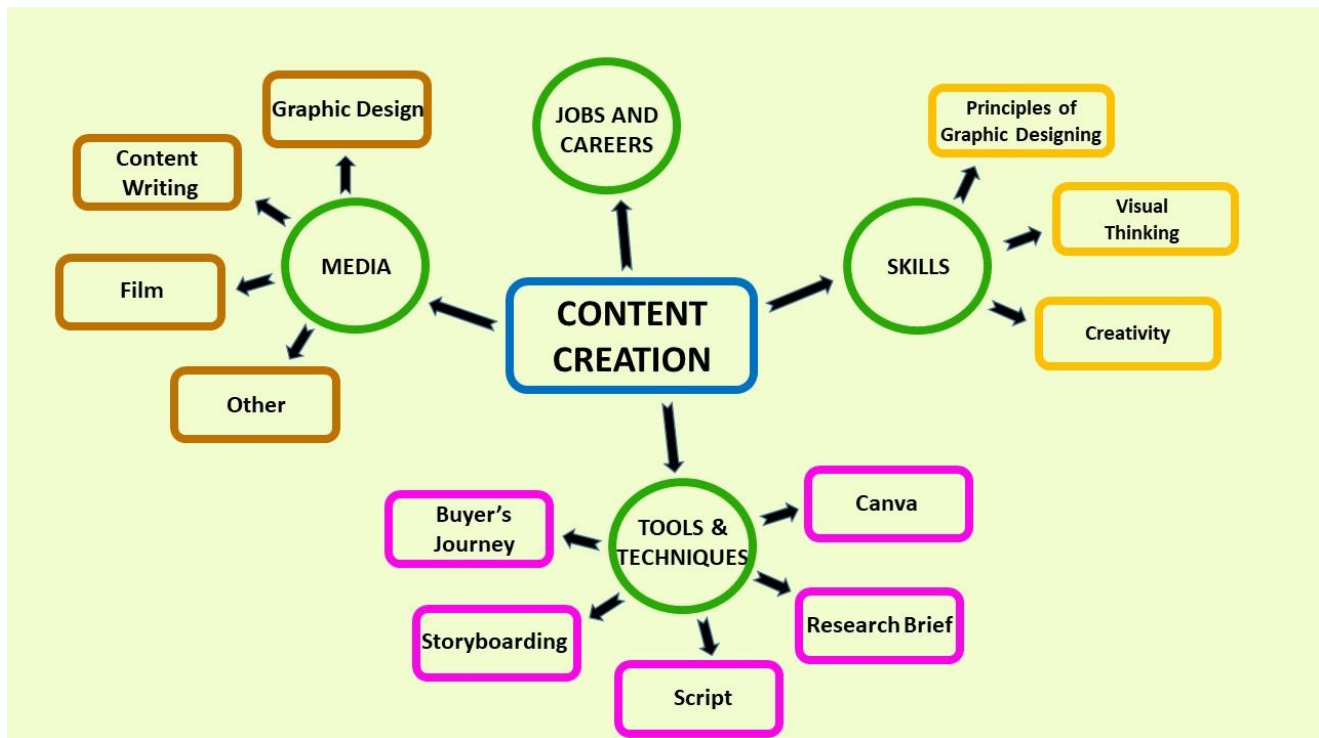
Concepts in the module:

- Buyer's Journey
- Elements of Graphic Design
- Research Brief
- Creativity
- Visual Thinking
- Scripting
- Storyboarding
- Information about careers

Recommended Texts:

Module Overview:

Each week of the module will focus on a different theme. These themes are:



Module Assessment:

The formative assessment for this module will be based on some of the in-class activities that are done in class. Care must be taken by the teacher to ensure that there is enough time for activities that count towards assessment and they are done properly. For each activity, some guidelines for the assessment can be provided to the students too.

Per the overall assessment framework for the course, the Assessment Objectives for the formative will be based on the following:

- 1.) Critical Thinking & Decision-making
- 2.) Presentation & Communication

The activities are to be done in groups, and the assessment will be done for the group with all members getting the same score.

The summative assessment will be a written test and will test all 4 Assessment Objectives of the course.

Both Formative Assessment will test the Assessment Objectives as mentioned below:

Formative Assessment		Summative Assessment	
Assessment Objectives	Competencies	Assessment Objective	Competencies
1. Critical Thinking and Decision Making	1.1 Apply concepts learned in new and unfamiliar contexts (Adaptive) 1.2 Construct and evaluate arguments and solutions using logic and evidence (Reasoning) 1.3 Analyze data to generate evidence (Data-literate)	1. Knowledge and Understanding	1.1 Recognize and use the specialized vocabulary of specific skills, careers and workplaces (Knowledge) 1.2 Summarise concepts about skills and careers using explanations, descriptions and examples (Understanding)
2. Presentation & Communication	2.1 Clearly and persuasively articulate their thoughts and ideas verbally and in writing (Coherence) 2.2 Create aesthetic, impeccable and convincing artefacts (written, visual, maps, data representations) (Versatility)	2. Inquiry and Exploration	2.1 Articulate and justify inquiry questions (What to Research) 2.2 Gather required information/data through multiple research methods (How to Research) 2.3 Use an appropriate choice of primary and/or secondary sources to seek evidence for their inquiry (Where to Research)

		3. Critical Thinking & Decision Making	3.1 Adapt the concepts learnt in new and diverse contexts (Adaptive) 3.2 Construct and evaluate arguments and solutions using logic and evidence (Reasoning) 3.3 Analyze data to generate evidence (Data- literate)
		4. Presentation & Communication	3.1 Clearly and persuasively articulate their thoughts and ideas verbally and in writing (Coherence) 3.2 Create aesthetic, impeccable and convincing artefacts (written, visual, maps, data representations) (Versatility)

*SA will assess all the AOs to varying degrees

3.2 Lesson Plan

Week 1: Content Writing

Important Concepts:

1. Content Creation as a career
2. Content Writing
3. Buyer's Journey

Learning Standards:


1. Students will be familiar with the term Content Creation and the range of work and skills it encompasses
2. Students will have exposure to a range of content writing tasks
3. Students will understand how thoughtful structuring of a piece of writing can significantly improve its effectiveness
4. Student will recognize the Buyers' Journey model
5. Students will know the educational roadmap to becoming a content writer

Summary:

In Session 1, we introduce the concept and career of Content Creation and relate it to the students' experience of reading and viewing content in social media and other offline formats. We then go to Content Writing as a form of content creation. This covers the next 2 sessions. Content Writing is the first step in the students' exploration of Content Creation. Content Writing will directly build on the Journalism and Storytelling Modules. We will explore content writing primarily through exercises. We run students through a gamut of exercises that shows them different forms of content writing of different lengths and needing different approaches. Some information about the career will be provided. A simple model for how people buy goods and services is introduced and how content writing and other tools are used in different phases of buying is discussed.

Lesson Plan: Week 1 Day 1

Introducing content creation

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">• Teacher understands the level of student engagement with and knowledge of Content Creation• Students' attitudes to social media and influencers are revealed. Their understanding of some terms like graphic design, storyboarding, digital marketing is also brought out. (This helps the teacher to prepare for future sessions)• Students get an overview of the career of Content Creation <p>Activity (10 minutes):</p> <p>Discuss the Journalism Module that just got over. Students can share how their experience was, what they learnt, what they found difficult etc.</p> <p>Then orient them that they are beginning the Content Creation module. Mention how the assessment will be done</p> <p>Activity Title: (40 minutes)</p> <p>Presentation Introducing Content Creation</p> <p>Use the presentation to introduce the topic of Content Creation to the students. For each slide try to ask questions and get ideas and thoughts from students for the topic of the slide. Mention that many of the topics will get covered in more detail in later sessions</p> <p>Notes are given below for each slide capturing the key message and other information related to each slide</p> <p><u>Slide 1</u>- This video is just for 2 minutes but is a combined effort of so many content creators like:</p> <ol style="list-style-type: none">1. Filmmaker and animator- work on how the characters will move and speak	<p>Module_Orientation</p> 

2. Script Writer- who writes the dialogues in the movies/ads/clips/videos
3. Set designers- add beautiful backgrounds like the trees, and furniture
4. Voice over artist and dubbing
5. Musicians, and sound engineers who engage the audience by adding appropriate sounds

Slide 2- Understanding that content can be created in various mediums like videos, ads, podcasts, content on Social media (eg Instagram).

Forms- Advertisement by Cadbury is also a form of content. Nowadays podcasts are becoming popular where only voice is recorded, a person records their thoughts and people can listen to it conveniently even while travelling, running, or cooking.

Infographics- are a combination of a picture and information often seen in newspapers and magazines. Like during elections, TV channels display charts, graphs, images of the campaign and results of who is leading the polls.

There are numerous opportunities in content creation, one needs to find their niche as there are specific jobs for web designers, and animators or you can freelance as a teacher, comedian, or artist.

Some platforms to put out content on – are Facebook, YouTube and Twitter.

Slide 3- To engage the students, ask them with a show of hands, how many of them use social media sites and who like Facebook/ Instagram/ YouTube. These days LinkedIn is also very useful professionally in careers.

Slide 4- These are some images showing the different types/ professions in content creation. We will talk about them in the following slides.

Slide 5- Content writing is a form of content creation which further has subtype.

There are jobs for bloggers, people specializing in ad marketing (like the messages we see from Swiggy, Zomato). On the top is an example of a book, also of a form of content writing. On the bottom left is a website where people are specially hired to write content. On the extreme right bottom is a brochure which companies use in describing their products.

Slide 6- This is also a form of content writing where a message has been designed for Instagram to convey information.

Slide 7- Graphic designing is an upcoming and well paid profession. It involves making comics (like on the bottom- it uses images and language), posters (like on the right where it is created for the purpose of Covid prevention to generate awareness among the public).

There are logo designers who design the logos for companies to increase their presence. Like Amazon's logo has an arrow from A to Z indicating that it sells all products and the next is the logo Eight where each letter individually also forms an 8. It uses a lot of creativity and imagination to be in this field.

Slide 8- Another interesting area for students to explore is User Interface which involves making sites easily accessible, which colours will be used, where each button/ key on the website is to be placed so as to make it easy and accessible for users. Like the left image shows how an app is showing various graphs, easy to read language and understandable.

Example think of YouTube, do you think it is easy to use and if yes then why. (ask students)

Some tools like Canva can be used to create such graphics.

Slide 9- Filmmaking is a process involving a lot of professionals working together to create films/videos which we enjoy. Ask students about some professions they know of.

Like top left is a photographer/ the person who is shooting the film.

Below it is a voice over artist who is recording the dialogues in a film studio.

On the top right is a sound engineer- he is responsible for adding the music, appropriate sound effects to give meaning and impact to dialogues.

Below it is a set designer who creates aesthetic sets which go in the background. Like creating sets for a fight scene, a jungle scene, etc.

The image in the center shows the work of a scriptwriter who prepares content and writes the dialogues.

Slide 10- This slide shows some famous social media influencers who actively put content on social media sites like Youtube, Instagram and Facebook.

The top left is Finology legal who puts out content related to policies, law and Indian history in an easy to understand format.

Below it is Jay Shetty who talks about spirituality, meditation and life.

The top right is the stand up comedian Zakir Khan who uploads comedy videos on various topics.

Below is Helly blog, a successful Youtuber.

In the center is Kanan Gill who is a comedian on social media.

Tell the students that they can also become influencers by putting out content in their area of knowledge and interest.

Slide 11- Finally summarize the above mentioned points and encourage students to explore more about it and read about it as it has an immense number of career opportunities.

Activity: Writing a Review (10 minutes)




Give the student the handout with the activity for writing a film/book review. This is a simple activity and should not need much guidance from you. You can have a discussion after the activity completes if time permits.

ReviewWriting_Exercise





Lesson Plan: Week 1 Day 2


Content Writing -1

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">● To introduce the term Content Writing and the range of writing tasks that are required in businesses and other organizations● To give students practice in one type of writing ie. short social media messages● To have students realize that how a message is crafted makes a lot of difference to the effectiveness of the message <p>Activity: What is Content Writing (30 minutes)?</p> <p>Use the presentation (Content Writing_PPT) to introduce content writing to the students.</p> <p>Key points:</p> <ul style="list-style-type: none">● Content Writing is the first step in the module and we will go on to a range of other aspects and types of content creation.● Kinds of content and skills of a content writer● Career path of a content writer <p>(for details to help the teacher with each slide, refer to the students handout on the same topic)</p> <p>Activity: 'Green March' (30 minutes)</p> <p>Give the exercise handouts to the students and give them time to complete the exercise. The exercise can be done individually or in groups of 2. It is important for students to follow the instructions as given in the handout and write material corresponding to each step that is mentioned. Walk around the classroom and guide students and give feedback as they are doing the exercise.</p> <p>After finishing the exercise, ask students to share their exercise with another student (or another group). Discuss whether they felt the format specified in the handout made sense. Did it help to create a more powerful message? Can they use the format in other kinds of writing too.</p>	<p>Content Writing_PPT</p>  <p>ContentWriting_StudentReference</p>  <p>WhatsappMessage_Exercise</p> 

Lesson Plan: Week 1 Day 3

Content Writing - 2

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">● Introduce students to a model for how people buy things and how Content Writing helps the businesses sell their products● Give students practice in more formats of writing - making a clear argument, getting people to take action <p>Activity (30 minutes): Buyer's journey - Presentation & Discussion</p> <p>After explaining to the students the various stages of a buyer's journey, play a quiz with them. (use the ppt for this specific exercise, BUYER'S JOURNEY - EXERCISE). Ask them to identify the type of content and the stage of the buyer's journey with which the specific content is related.</p> <p>Ask them if they have noticed examples of content that they can relate to or associate with various stages of the buyer's journey.</p> <p>Activity: (40 minutes): Writing exercise - Bike taxi and three wheeler Blogpost</p> <p><u>Part of this activity will count towards the formative assessment</u></p> <p>Pass out the student handouts and ask students to follow the instructions and complete the exercises. Students can work in teams of 2-3. They have to pick one of the companies and complete all the steps of the exercise with the same company in mind.</p> <p>Blog Writing:</p> <p>In this part the students will write a blog post. <u>Tell students that this portion of the activity will count towards the formative.</u> Give them <u>20 minutes of time</u> to complete the blog post. Give them this information regarding assessment:</p> <p>Their work will be assessed based on following the instructions for the format, the quality of the arguments they make and how well the writing will convince a reader to support the company.</p>	<p>BUYER'S JOURNEY - EXERCISE</p>  <p>BuyersJourney_StudentReference</p> 

<p>Remaining activities (Brand name and tag line):</p> <p>Students should not be given much time to do the other parts of the exercise. The students should be asked to come up with quick answers exercising their creativity. Do not drop Activity 2 and Activity 3 as these are different kinds of content writing and we want to give students an experience of different types. The logo exercise can be dropped from Activity 2 if time is a constraint</p> <p>At the end, get comments from the students about how they felt while doing the exercise and what they learnt from it.</p> <p>Activity (Optional, on time availability): Writing email</p> <p>Like the Whatsapp message, this activity again is designed to get the students to write in a way that convinces people to take action. Students can do it individually or in small groups. Students should follow the guidelines and instructions in the handout. Give the students feedback as they are doing the exercise. At the end have students share their work with other groups and discuss what they learnt from it.</p>	<p>BlogPost_Exercise</p> 
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Week 2: Creativity and Visual Thinking

Important Concepts:

1. Creativity
2. Practices for Creativity
3. Creativity in Daily Life
4. Observing Deeply

Learning Standards

1. Students will have engaged with Creativity as an idea and have a new perspective on it
2. Students will practise and see the value of looking carefully and deeply at something
3. Students will see how interesting stories can be created from everyday objects and experiences

Summary:

In the first session, we step back to look at the concept of Creativity. We explore what creativity might mean, who needs creativity, whether it is something that can be cultivated. This will help set the tone for the rest of the module. In the next two sessions of Week 2 we pay attention to seeing/observing and capturing & communicating what we see and how seeing deeply can give us new meaning and ideas. This is called 'Visual Thinking'.

Lesson Plan: Week 2 Day 1

Creativity

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">● To inquire into what creativity is and whether it is relevant to us in our daily life● To introduce some practices and habits that enhance creativity● To develop the ability to apply a creative framework to everyday life scenarios <p>This is a long session and involves some physical movement. Try to prepare the room in advance and keep things moving so that all parts of the session get covered</p> <p>Activity Title: Warmup (10 minutes)</p> <p>Get some comments from the students about the Content Writing exercises. Tell students that they will be exploring creativity in this session. Ask students if they found the need for creativity in the Storytelling and Journalism modules and in the Content Writing exercises. Point out that creativity is an important part of content creation as a profession, therefore it is worth trying to understand it.</p> <p>Activity (25 minutes): Game involving creativity</p> <ol style="list-style-type: none">1.) Put children in a circle, and have them point at someone at another part of the circle, call out their name, and walk towards them. The other person has to then point at a third person, call out their name and walk to their spot, and so on.2.) Now do the same activity but add this: the name should be called out with a particular emotion, like angry, happy, sad, affectionate. Students should be trying different emotions and different ways of showing them3.) Now do the above and add one more : walk/move in a stylised way.4.) Now add one more: when they reach the person they are walking to, they greet them with a Namaste, and say “I appreciate you for ...” . So now they need to find something nice to say about the person <p>So we are adding layers of complexity to the task. This one is of the aspects of creativity, that it involves multiple layers of complexity.</p> <p>After the game, discuss with the students how they experienced it.</p>	

All the students should have a chance to play the game. See what variation on the basic game could be done, so that it could be done given the size of the classroom and number of students. It could be played in two rounds to cover all the children or two groups could play simultaneously with the teacher facilitating.

Activity Title: Discussion on Creativity (20 minutes)

Have a discussion exploring the idea of creativity with the students

Use these question prompts as needed:


- How many of them think of themselves as creative?
- Those who don't, why not?
- Do they feel creativity is something only a few lucky people are born with?
- Does everyone even need to be creative? Does it apply only to specific professions? What are the professions that they feel need creative capacity? Or can creativity be applied to any line of work and even in daily life situations?
- Who are some people the students think of as creative? Why? Here the teacher can stimulate the students a little. If the students are only thinking of actors, singers, etc., the teacher can suggest the names of sportspersons, politicians, religious and spiritual figures, and ask if they were exercising creativity. For example, was Gandhi a creative political figure? Is Virat Kohli creative as a batsman/captain? How about people in their own lives? Are there family members, relatives, friends or others they feel are creative? Why?

Can they share some instances of creativity around them from their own lives

Activity Title: Exercising your creativity (15 minutes)

Based on the discussion so far, now invite the students to:

- Identify a problem/challenge in their home/community, and offer a creative solution to it. They have to explain why the solution is creative
- Identify a problem/challenge in their school, and offer a creative solution to it. They have to explain why the solution is creative.
- Choose a global problem/challenge, and offer a creative solution to it. They have to explain why the solution is creative.

<p>Activity Title: Closure, Practices for Creativity (10 minutes)</p> <p>Ask if someone was inspired by the session and how they will attempt to be more creative in their lives.</p> <p>Ask students what they could do to inculcate creativity in their lives. Are there any practices that they could take up?</p> <p>Give the students the handout on practices and have someone read it out. Encourage students to incorporate the practices in their lives.</p>	<p>Creativity_StudentReference</p> 
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Lesson Plan: Week 2 Day 2

Visual Thinking – 1: Introduction to Visual Thinking

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">• Students learn the value of seeing closely• Students learn to record the factual details of what they see around them <p>Activity 1: Leaf Drawing (25 mins)</p> <p>Ask the students to go out and pick two leaves from the same tree. Then ask them to observe the two leaves closely.</p> <ul style="list-style-type: none">- Do they see any similarities ?- Can they spot differences ? <p>This should be a silent, meditative exercise. Then the students take time to draw the two leaves on a sheet of paper.. with all e details they have observed in the leaves.</p> <p>Activity 1 : Discussion (15 minutes)</p> <p>The teacher must facilitate a discussion with the students about their experience of doing this exercise. They can ask some leading questions (but absolutely abstain from imposing their own thoughts/ideas) like :</p> <ul style="list-style-type: none">- Why do you think we did this exercise ?- Were both the leaves the same ?- If not, do you find it interesting that two leaves from the same tree could be so different from each other ?- Is there any other example that comes to your mind that you can associate with this interesting fact ?	

Reinforcing the idea (Video): Show the video to the students and reinforce the importance of seeing closely.

Activity 2 : Crumpled Paper (30 minutes)

This activity will encourage observing and recording forms, Imagining characterizations

- Ask all the students to tear a sheet of used paper from any of their rough books or pull out a sheet of rough paper.
- Then ask them to crumple the paper using both their hands and keep the crumpled ball on the desk in front of them. (It is better if the teachers show the students what needs to be done by doing it with them.)
- Then the students must take some time to draw the shape of the crumpled paper. Tell them to use their observation skills to outline as many creases and crevices as they can manage.

Once the drawing is done, tell them to imagine it as a character... it could be anything.

- What character or image do they see in the drawing they have made ?
- Can they assign a name to the character ?
- Does the character have an interesting backstory or a unique quality ? (Encourage students to think and share their stories with everyone.)

(Also, the teachers MUST EMPHASIZE repeatedly throughout the entire session that these exercises are not to test anyone's drawing prowess or artistic abilities. It is to explore one's own creative boundaries and find extraordinary stories in the most mundane and boring things we see around us.)

Homework :

Learning Outcome : Seeing for facts/ Seeing to record

Observe the street outside your homes closely and do the following :

- Draw the image of the street with everything you see - people, vehicles, trees, roads, pavements, animals etc.

<https://www.youtube.com/watch?v=k1eHm0PNnjo>



VisualThinking_Home Assignment



<ul style="list-style-type: none"> - Choose another time slot and repeat the same exercise - Does the image of the street change with the change in time ? - Can you name 5 things/people/situations about the street that you have never noticed before ? - Can you name 5 things/people/situations that changed when you observed the street for the second time on the same day ? 	
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Lesson Plan: Week 2 Day 3

Visual Thinking - 2

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">• Seeing and recording facts• Sharing of seeing journeys <p>Activity 1 (Revision) : Create Learning with others by sharing (20 mins)</p> <p>Learning Outcome : Peer-sharing</p> <p>Let's begin this session by revisiting the crumpled paper exercise. We had drawn the outline of the crumpled ball of paper in front of us, imagined it as a character, given it a name, unique qualities and a back story. Now ask a few(3 to 5) willing students to come up in front of the class.</p> <ul style="list-style-type: none">- Ask all of them to share the stories of their respective characters individually.- Once each is done sharing, ask the rest of the students to think of a situation where all these characters can be present and interact with each other.- Ask the same students or any volunteers from the class to come in front and improvise/enact the situation before the class. <p>Depending upon the time and level of participation, the teacher can take a call on how many rounds of this activity will be repeated.</p> <p>Activity 2: Narrative Building (30 minutes)</p> <p>Learning Outcome : Think beyond the ordinary</p> <p>Ask the students to take out the homework assignment they had been given in the previous session. Take the first 15 minutes to ask the students some leading questions like :</p>	

- Did you like doing the activity ? How was your experience ? What did you like about the activity ? What did you not like about the activity ?

- Were you able to notice anything that was always there but you had never noticed before (at least not that closely) ?

- Do you think seeing closely helps ? If yes, how/in what way do you think it helped you ?

Then ask everyone to look intently at the two images they have drawn of the street in front of their homes at two different times in the day. Now (in the remaining 15 minutes) they have to pick any three objects/people/animals from the images and think of a story/narrative around/using them.

Activity 3 : Discussion (Sharing stories) (15 minutes)

The students use this opportunity to share their stories with everyone. Teachers must act as facilitators in this activity. They **MUST** be careful of *not discouraging* anyone. They **MUST NOT** try to suggest a right or wrong answer, a good or bad story. They **MUST** ensure that each storyteller feels encouraged to share their stories and that everyone else listens to them respectfully.

Activity : Summing Up (Video) (15 mins)

The teachers can conclude the entire session by reinforcing the importance of observing closely, recording everyday observations in the form of image/text/design, allowing our imagination to flow and sharing our stories with others.

<https://www.youtube.com/watch?v=ZqITSCvP-ZQ>



https://www.youtube.com/watch?v=-_TipOJQPdo



Week 3: Graphic Design

Important Concepts

1. Graphic Design
2. Principles of Graphic Design
3. Design Brief

Learning Standards

1. Students will understand what the term graphic design is and what it encompasses
2. Students will understand the elements of good graphic design and recognize when they are present and when they are absent
3. Students will understand what a creative brief is and experience a simplified version of it
4. Students will know the educational roadmap to becoming a graphic designer.
5. Students will have hands-on experience with Canva for graphic design and will have the confidence to use it in their other projects

Summary:

The first two sessions of Week 3 carry forward the previous work of Visual Thinking into Graphic Design which is a key career in Content Creation. Principles of graphic design are presented. Students get exercises and are introduced to Canva and careers in graphic design. The third session of Week 3 is a project assignment on creating a logo for any space in the school like playground, library, science lab etc.

Lesson Plan: Week 3 Day 1

Graphic Design – 1

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">● Students learn the concepts – Fundamentals of Design● Students learn to identify various elements of design. They also get the opportunity to think and ask important leading questions to help them come up with a design <p>Activity Title: Graphic Design as a tool for effective communication (15 mins)</p> <p>Use the powerpoint presentation (Slide 3) to explain what graphic designing is and why it is used.</p> <p>Graphic design is the craft of planning and creating visual content to communicate ideas and messages. It is all around us - from posters to billboards to packaging to mobile apps to websites. Designs have the ability to influence our feelings and emotions just by the way they use different elements and principles. The main job of a graphic designer is to bring visual concepts to life by engaging consumers through text, graphics and images. Design can also be used to promote and sell products, to convey a message, or to develop a brand identity.</p> <p>Interact with the students using popular examples as follows :</p> <ul style="list-style-type: none">● Intelligent Product marketing – e.g fevicol ads, Surf Exel - Daag Acche Hai, Ramesh and Suresh Cadbury 5Star● To promote national interest – Paytm karo (to promote a cashless economy)● To evoke certain emotions - Cadbury Celebrations – kuch meeta ho gaye.● For problem solving – Smart charts and graphs (like a graph showing the rate of change in petrol prices over the years) <p>Activity Title: Fundamentals of Design (15 minutes for the video + 15 minutes for 8 slides = 30 minutes)</p>	<p>GraphicDesign_PPT</p>  <p>GraphicDesign_StudentReference</p>  <p>Surf Exel - Daag Acche Hai</p>  <p>Cadbury 5Star</p> 

Watch this video with the students. Keep stopping at places to interact with the students and to make sure they are following what is being said in the video.

Use the powerpoint presentation (Slides 4-12) to go through 8 important elements of design. After showing a couple of slides and explaining the usage of an element in the adjacent design, ask students to identify and explain the same in their own language for the remaining slides.

There is a lot of scope for participation and discussion here. The ultimate goal of this activity is to see whether students are able to figure out how each principle or element of design affects the way they perceive it.

Activity Title: Types of Graphic Design : How is graphic designing used across different industries ? (15 minutes)

Use the powerpoint presentation (Slides 13-20) along with their respective speaker notes to highlight various ways in which graphic design is being used across industries. The purpose of this exercise is to convey the wide scope of learning the craft and imbibing a sense for design.

Activity Title: Introduction to Creative Brief (20 minutes)

Narrate the following situation to the students:

“Suppose you have been hired as a graphic designer for a big company. As your first project, you have to design the logo for a start-up selling home-made biscuits. Your boss has given you full liberty to interact with the client and deliver the first draft of the design within a week. In a way, you are happy that you have the freedom to use your creativity but you are also nervous because your boss hasn’t given you any directions – you don’t have any information about the brand or the client, you don’t know what kind of design is expected out of you... basically, you don’t know where to start and what to do. This is a huge opportunity for you in your career and obviously you would not want to mess it up.

In this scenario, what will be your first step ?”

Accept responses from students and highlight the ones that are helping you make the point – A creative brief is a short document/form/question sheet that serves as the blueprint for a creative project. It documents the client’s vision and ideas for the project and provides the designer with set parameters and guidelines for the finished product. It typically includes

[Cadbury Celebrations](#)





<https://www.youtube.com/watch?v=YqQx75OPRa0>



<p>elements such as the project’s purpose, goals, intended audience, messaging guidelines, and deliverables. Examples of some general guiding questions are as follows :</p> <ul style="list-style-type: none"> ● Who is the client and what do they do? ● What is the scope of the project? ● Who’s the audience or target market? ● Who’s the competition? ● What tone or image do we need to portray? ● Contact person of this project? ● Timeline ● Budget <p>Ask students to give some examples of questions they will ask the “home-made biscuits start-up” client from the above scenario.</p>	
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Lesson Plan: Week 3 Day 2

Graphic Design – 2

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ol style="list-style-type: none">1. Students think about how to use the creative brief to churn out a visual design2. Students learn to use a free online design software - Canva <p>Activity: Discussion on Creative Briefs from the previous class (15 mins)</p> <p>Ask the students about their experience of doing the creative brief exercise. A few Discussion points can be as follows :</p> <ul style="list-style-type: none">- What were some interesting responses you received from your “clients” ?- Could you think of more leading questions during the interview or after going back home ?- Do you think this was a useful exercise ?- Has it given you some sense of what questions can help you understand the requirements of your task ?- Were you able to think about how you would translate all the information received into a visual design ? <p>Activity: Introduction to Canva (15 minutes)</p> <p>Ask students to Login with their existing email ids (or sign up and create a fresh canva account) by clicking on the login (or sign up) tab on the top right corner on the window. Then play the following three introductory videos (in the same order) to show the various features of Canva to students. Don't forget to turn the subtitles on.</p> <p>If possible, the teacher should also introduce the same features shown in the video again in class on the common big screen slowly.</p> <p>Activity: Getting acquainted with the application – Canva (30 minutes)</p>	<p>https://www.youtube.com/watch?v=EZ7UjKDG5Oc</p>  <p>https://www.youtube.com/watch?v=PeOuHe0czfE</p> 

Now allow the students to explore the software themselves. Another option is to go around the class and help students who are facing difficulty in operating the software. Appoint some classmates who have been able to figure out canva to go around class and help their peers. Keep reassuring the students that this is only an introduction to the basics of Canva and they can keep practicing it at home to get better at it.

Activity Title: Careers in Graphic Designing and Summing Up (20 mins)

Now that everyone has some idea of what graphic designing is, it is time to look at what career options are available for graphic designers and a few good colleges that offer a course in graphic designing for those interested in making a career out of it. Now-a-days one can earn a degree in graphic designing from home also by doing online courses.


Use the powerpoint presentation (Slides 29-33) along with the respective speaker notes to the PPT to talk about various careers for graphic designers as well as online and offline platforms to pursue a degree in graphic designing.

<https://www.youtube.com/watch?v=KGlnjNolEHc>



Lesson Plan: Week 3 Day 3

Graphic Design – 3

Classroom Inquiry Process	Resources
<p>Module Assignment (In-class activity)</p> <p>This assignment has two steps.</p> <p><u>Step 1 (40 minutes)</u> : Group Exercise - Students will collect a creative brief</p> <p><u>Step 2 (40 minutes)</u>: Individual Exercise – Students will design a logo/emblem/symbol based on the brief they collected</p> <p>Instructions to conduct the activity:</p> <ul style="list-style-type: none">- Divide the class into groups of 5 and assign one area in the school to each group. One person from each group will act as the “group moderator”. <p><i>(This should be done by the teachers before the session to avoid any confusion. The areas chosen and assigned should be easily accessible and requisite permissions should be taken prior to the session by the teachers. Examples of the area include the following :</i></p> <ul style="list-style-type: none">- The School- The School Library- The School Playground (separate for basketball court, common sports field etc.)- The School Prayer Hall/Meeting- Their Classroom (separate for different grades)- The School Labs (Computer, Biology, Chemistry, Geography, Physics lab)- Any Subject Textbook- The School Parking area (cycle stand, scooty stand etc.)	<p>GraphicDesign_StudentActivity</p> 

<p>- <i>The School Washrooms</i></p> <p>- <i>The School Kitchen, etc.*</i></p> <p>*In case of a glitch in this plan, the teachers can assign one subject to each group instead of a space in the school. For example, one group can draw a logo for mathematics, the other for English, the other for Hindi and so on and so forth. In such a situation, the groups can ask questions to each other for the creative brief and treat other students and teachers in the class as their stakeholders or “clients”.</p>	
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Week 4: Film-making

Important Concepts

1. Script/Screenplay
2. Storyboard
3. Film Appreciation - camera angles, sound effects, zoom, lighting effects etc.
4. Professions in the film industry - set designer, sound artist, cinematographer etc.

Learning Standards



1. Students will be able to actively analyze a piece of video or film using understanding of audio, lighting, camera position and other film-making techniques
2. Students will understand the role of a script and storyboard in the film making process and have hands-on experience in this
3. Students will know the names and roles of different professionals required to make a feature film.
4. Students will know the educational roadmap to becoming a film-maker.

Summary:

There are three sessions on film. In each session, we start by showing 2 films and delve into the nuances of the film. We call this Film Appreciation. In the film sessions, we teaching two steps of the film making process – Scripting and Storyboarding. In the first Film session we teach Scripting, which is converting a story into a format that can be then filmed. Students are given an exercise of creating a script for a folk story. In the second film session the script created in the previous session is converted into a Storyboarding by the students. In the third Film session, other aspects of film like sound, set design etc are introduced and the roadmap to a career in film is introduced. The last session is left open for catch-up, consolidation of the module and additional exercises.

Lesson Plan: Week 4 Day 1

Film & Video - 1

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">● Increase engagement with film from being a passive watcher● See and understand the format of a film script● Practice scripting <p>Activity Title Film Appreciation (15 minutes):</p> <p>View the exemplar films and have a discussion.</p> <p>In all the three video sessions, we will be viewing short films and discussing with the students. General pointers for this activity: Start off asking students what they liked and observed in the film. Gradually get the students to come out of being a passive viewer and analyse what made the film good. Encourage the students to get into the shoes of the film maker and see what s/he might have been thinking. Use the notes in the lesson plan to share some points about the film and move the discussion forward. You can view the films or portions of it again to catch the finer points</p> <p>Film: Charlie Chaplin lion scene</p> <p>This is a short portion of Charlie Chaplin's film "The Circus". Charlie Chaplin was one of the finest comedians of an earlier era. He worked during the silent film era. You can share with students how before the technology improved, films were silent. Discuss what makes the film funny. Chaplin is very good at 'physical comedy', using his body and his expressions in a funny way.</p> <p>Film: Zoozoo ads</p> <p>Give the background of the films ie. they were a series of ad films done by the company Vodafone. It was at a time when cellphones were relatively new in India and we did not have internet on cellphones.</p>	<p>Charlie Chaplin https://www.youtube.com/watch?v=AkLnj5pJtDI</p>  <p>Zoozoo ads https://www.youtube.com/watch?v=p_f9eTjcNW4&t=488s</p> 

Discuss what made the films funny and effective - the shapes of the people characters, the nonsense language they spoke, the clever way in which the particular phone service is represented using a real life situation

Activity Title: What is a film script (30 minutes)

Briefly explain the idea of a film script.

Most movies are made from a novel or short story. But that novel or short story is not in a format suitable for film. For eg. It may talk about the thoughts of the characters, which we cannot show in the film. It may also not give details of how the scene looks like, where exactly its happening, what time of day, how does the location look (street, house, forest etc.). All this information is added to create a film script. A film script explains what exactly will be happening on the screen once a film is made

We will use a scene from a Harry Potter film to illustrate the idea of script.

Start by explaining about the Harry Potter films and what will be happening in the scenes they are seeing, as the students may not be familiar.

Background: This is the first scene of the film, “Harry Potter and the Philosopher’s Stone”. Harry Potter is still a baby and his parents have just been killed by an evil wizard called Voldemort. So a plan is made to protect Harry Potter by taking him secretly to the house of a relative of the family (his mother’s sister) and leaving him there until he grows up. In the scene, he is brought to the house of his mother’s sister and left there by his well-wishers, Professor Dumbledore, Prof McGonigall and Hagrid.

First display the file “Harry Potter And The Philosophers Stone” on the screen. This is the scene, directly copied from the novel. You need not go through the whole scene in the novel as it is too long. Give the students 2-3 minutes to read as much of the story as they can and then move forward. Mention that it is from the novel and this scene now needs to be adapted into film form.

Then display the script from Harry Potter on the screen. Tell the students that this is the actual script that was used in the making of the film. Explain the particular style of a script. These are the key points of a script:

- 1.) Divided into scenes, with location and time of day of the scene
- 2.) Use of capitalization for important and new actions or persons

<https://www.youtube.com/watch?v=Fn87FWqVMCY>



For classroom use by teacher: “Harry Potter_Full_Script_Classroom_Activity.pdf”



3.) Detail of what the story looks like, visually

4.) Indentation of the dialogue

5.) Sometimes there is description of camera movement and position

Now go through the first scene of the script (page 1 and 2). You can point out that in this case, the script is simpler than the original story that you just showed them. A lot of dialogue has been left out and it has been made simpler. Script writers may have to make a lot of changes to the story to make it into a film form. They may even change the story to some extent. This process is called 'adaption'.

Now show the same film scene from YouTube.

Connect the film version that has just been seen, with the script. If necessary, see the script again and watch the film again. Note any differences between the two and discuss why it might have been done that way. Often while making the film, the director will decide to deviate from the script if he has some new or better ideas.

Activity Writing a script (30 minutes):

This activity will contribute to the formative assessment.

Distribute the handouts regarding the script writing assignment to the students. Explain it and let the students work on their script.

Walk around the classroom while students are working on this activity and see their work. Point out mistakes that they might be doing.

After the completion of the activity, you can ask 1 or 2 groups to recite their script at the front of the class. Continue to give feedback on what is good and what is not correct in the script. Good scripts will have sufficient detail about the how the scene looks visually, any sound effects or music and refer to camera position and camera movement when appropriate

There is a sample script that is provided to you to help you with this.

Scripting_Student
Reference



"Scripting
Activity_Teacher
Reference.doc"




ScriptingActivity_S
tudentHandout



Lesson Plan: Week 4 Day 2

Film & Video - 2

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">• Go in-depth into analysing a film• Understand and practise storyboarding <p>Film Appreciation (20 minutes)</p> <p>Film: iPhone 3 Minutes</p> <p>The first film “iPhone 3 minutes” can be discussed in detail, the second one need not be discussed in detail.</p> <p>This is a short film with lots going on in it that can be discussed. The main portion can be viewed multiple times, and you can stop the film at various points to discuss.</p> <p>Build on the work done in the previous session and get the students to engage more seriously with the film shown.</p> <p>Apple 3 Minutes is a film shot on an Apple phone. Its the story of a brief meeting (for 3 minutes) of a mother and son on a railway platform and what happens and the emotions they go through. Although the film</p> <p>is Chinese, the basic idea can be understood even without reading the subtitles. These are some of the noteworthy aspects that can be discussed regarding the film:</p> <ul style="list-style-type: none">- The film is of very high quality but shot on a phone. Nowadays very good quality films can be made without special equipment- The stopwatch and the ticking sound of the stopwatch adds to the tension that the film builds. We know that the meeting can only be for 3 minutes so we are also conscious of each passing second.	<p>iPhone 3 Minutes: https://vimeo.com/257225509</p> 

- We don't expect the child to start reciting the multiplication table, it surprises us
- There are places in the film (eg. 1:56) where the camera is at the level of the child to give the perspective of the child
- Between 1:45 and 1:50 - when the scene is shot from inside the train, you can hear the mother's voice. When the camera goes outside, you cannot hear it anymore. It conveys that the child cannot hear the mother.
- At 2:19, we can imagine the emotions of the mother, where she has to do her job as train conductor but she also wants to meet her son
- From 2:40 to 2:47, you can hear the rustling of the jacket as the boy gets caught in the man's jacket. Special work needs to be done in post-production (after the film shooting) to get this sound effect. This is part of the sound designers job
- The scenes at the end of the film show the reunions of families that happens at Chinese New Year. Similar reunions happen in India too for festivals

Notes:

CNY is Chinese New Year, a big festival in China when families get together. The meeting takes place during this time. The mother is not able to get leave to be with her son, so this meeting is arranged at the station by her sister

The father is not mentioned in the film, so we can conclude that the mother is bringing up the son on her own

Film: Bin Boy

<https://www.youtube.com/watch?v=uMd8pHjab-M&t=132s>

This is an example of a film used to create social impact. It is trying to persuade people to change their behavior to something better for society. Sometimes the phrase "social impact" is used to describe these kind of programmes or initiatives.

Discuss with the students, what they thought about the film and whether it was effective. Will it cause change by itself? What other things could be done at the same time as releasing this film in order to create change?

- The key message is that we are spoiling children's future. That is conveyed by the idea of a child actually putting himself into the trash.

Bin Boy:
<https://www.youtube.com/watch?v=uMd8pHjab-M&t=132s>



- What other 'social impact' initiatives can the students think of. (There are many, for example there was a feature film a few years back by Akshay Kumar that promoted usage of toilets)
- You can point out the journalist in the film, and connect to the journalism module!
- There are many clever things in the film that make it funny or interesting, like the girls taking a selfie with the boy. What others can the students point out
- There is an 'overhead shot' that shows the size of the crowd
- The sound effects which are added post production add the element of humor to the film. The sound of crows, crowd gathering, neighbours talking further engage the audience.
- At 1:10, an over the shoulder shot can be seen where the camera person is recording the scene.
- When the boy starts speaking, everything else goes silent to bring attention to the main issue.

Activity: Understanding Storyboarding (20 minutes)

Understand the storyboarding concept through this activity.

Show this video to the students:

This video shows how storyboarding is used for animation. Point out that storyboarding is used for live action films also.

Show some sample storyboards and discuss (PPT is given to you). This helps to understand better.

Point out that storyboard is the next step after scripting. Storyboard translates the story from written language to visual form.

Point out how the storyboard helps visualise the film so that once we have a good storyboard it becomes easier to actually shoot a film.

Discuss that comics that we read as children can also be thought of as a kind of storyboard.

Activity (30 minutes): Doing a storyboard

Students will create a storyboard for the script they wrote in the previous session

Understanding
Storyboarding:

<https://www.youtube.com/watch?v=m2JJxRlxV2s>



Sample Storyboard
for teacher:
"Storyboard
Activity_Teacher
Reference.doc"



Follow the instructions from the teacher handout for storyboarding.

Have multiple copies of the blank sheets with storyboard panels available for students to use.

Divide the class into groups of 4 each.

Together as a group, they have to plan what each image/panel will look like and divide the work amongst the group members. Decide the images, the description and other elements you want to add.

Describe each scene using a thumbnail/ image. It should include images/drawings with written descriptions. They have to make 12 panels or more for the story in landscape format.

Walk around the class and observe and comment on the students' work.

Encourage those students who are concerned that they don't draw well. This exercise is not about drawing well, but to understand and practise the idea of storyboarding.

Students may need more time to finish this activity, you can extend this to the next session if needed.

StoryboardActivity
_StudentHandout




Storyboarding_Stu
dentReference



Lesson Plan: Week 4 Day 3

Film & Video - 3

Classroom Inquiry Process	Resources
<p>Lesson Aims:</p> <ul style="list-style-type: none">• Appreciate videos & films• Understand the different kinds of professions that go into making a film• See a roadmap for becoming a film professional <p>Activity: Storyboarding Activity from the previous session:</p> <p>Complete the storyboarding student activity from the previous session if not already finished</p> <p>Conclude this activity with a discussion.</p> <p>-With a simple film-making software on phone it would be possible to take photos of the storyboard, combine it into a film and see the final film. Encourage students to do this in their own time.</p> <p>- Discuss with the students how scripting and storyboarding are part of the process of film-making. Most films start as written stories. Converting a written story into a script and a storyboard are key steps before making a film. They involve visualising how the story looks visual and then representing that as words or pictures. By going through this exercise the students should get a better appreciation of films and film-making. Bring this out in the discussion.</p> <p>Film Appreciation (20 minutes)</p> <p>View the exemplar films and have the classroom discussion.</p> <p>Build on the work done in the previous sessions. Use the notes to make some points about the film. Sound design, editing and music can be emphasised more. View the films or portions of it again to illustrate</p> <p>Afternoon Class- Animation short film</p>	<p>“Afternoon Class”:</p> <p>https://www.youtube.com/watch?v=CAYDRibXFAc</p> 

This film has many things that can be discussed in detail with the students. The film can be watched more than once in class, and it can be stopped at various points to see the film making techniques involved.

Afternoon class is a short animation film about a student who is trying to stay awake in an afternoon class. It is a relatable and entertaining film where students is fighting sleep. It reminds us of our school days during hot summers. There are a lot of imaginative ways in which the sensation of sleep is depicted in the film. We can see that the film-maker has thought a lot (and maybe observed and discussed with other students) about the sensation of feeling sleepy and used many different ways of depicting it. It shows the effort that goes into creativity. It was done by a student as part of his course, so it shows us that animation is not that difficult to learn and do. And it shows us that we can make an entertaining film even without dialogue. Teachers can mention the era of silent films.

A lot of different sound effects are used in the film to make it lively in the absence of dialogue. Sound effects are added even in live action films in 'post production' ie. after the shooting is done. This film is a good example of sound effects. It can be watched a second time in class, asking the students to pay attention to the sound only.

These are some of the noteworthy aspects that can be discussed regarding the film:

- The dullness and drowsiness of sleep is evident from saliva drooping from mouths, heads down on the table and students supporting their head with their hands.
- The representation of the boy's head turning into a heavy ball and weighty objects (at 0:40 seconds) perfectly captures the feeling of sleepiness and how the boy is fighting it off.
- It is also entertaining to see his head swinging (depicting uncontrollability of sleep) turning into overflowing things, books and alien objects.
- The focus is on the boy while the class in the backdrop is seen sleeping.
- Another technique to show sleepiness is to change the camera perspective to the eye of the boy and to show the eyelids closing. This can be related to the concept of perspective that was introduced in storytelling

- Other ways the drowsiness is shown is by turning things hazy, the boy imagining alien things and turning students into dreamy creatures.
- Without the use of any language, the sounds aptly convey the meaning like the snoring of the students.
- At 1:25 as soon as the teacher turns around, the boy looks wide awake. It reminds of the times when we appear to be attentive in class but actually bored and sleepy.
- At 2:00 when his head hits the desk, the sound of breaking stone is perfectly timed.
- Later the boy starts dreaming and this shown by the background turning black and only the outline of the figures is seen
- The lighting draws attention to the hot summer afternoon
- Finally the teacher also gives up and goes to sleep. This ends the film in a clever and surprising way.
- The final shot is from the top where both the teacher and students are sleeping.

The Turning Point:

This is a film about how humans are hurting themselves by degrading the environment. The visuals are dramatic and fast-moving and changing. Discuss with the students if they found it a good way to communicate about the topic

Activity: Careers in Film (20 minutes)

Present the PPT that shows many (not all) the different aspects of making a full-length feature film eg. Scripting, cinematography, costumes, set design etc. It also gives an idea of the degrees and colleges related to a career in film making (Film Career PPT.ppt).

You can use all or some of the activities below during this session depending on the situation and interests of the student:

Activity: Completion & Consolidation (20 minutes)

Recapitulate the different things that students went through in the different sessions. We started with writing, then went to graphic design (visual+text)

“The Turning Point”:
<https://www.youtube.com/watch?v=p7LDk4D3Q3U>



PPT for classroom use:
 “Film Career PPT.ppt”



and then culminated with film-making (moving picture). In the middle we explored creativity and visual thinking. Have a discussion about their experience and learning from this module. You can ask if anyone thinks this is a good career and they want to explore it more. Point out that these skills can be of value in any career that they take up and they can continue to learn and develop in the areas they are interested in.

FilmCareer_StudentReference



3.3 Module Project

The Content Creation module does not have a specific project. The Formative Assessment is done through three activities over the course of the module. These activities are described below and each is explained in more detail in the lesson plan.

Content Writing – Blog Post: In Session 3 of Week 1, students have an in-class exercise where they write a blog post about a company that is entering the Delhi transportation market. Students are given a choice – one is a ‘bike taxi’ aggregator and another is a rickshaw aggregator (‘Aggregators’ are platforms like Uber or Ola that bring self-employed individuals together to serve the public more efficiently). The blog post is to be 10-15 sentences long. Its objective is to convince the public of the value of the service of that particular company and how it is better than others. The recommended structure/ flow of the blogpost is as follows:

- Introduce the company.
- Make arguments in favour of the company and the service.
- Conclude with a call to action/ specific request to the readers.

Graphic Design – Logo/Symbol design: In this activity students are put into groups and asked to design a logo or symbol representing one of the spaces in the school eg. particular classrooms, library, playground etc.). Students are given a Creative Brief (this has been introduced to them earlier) that guides them in the work. Students do research by looking at the space, observing how people use the space and interviewing people who use or maintain the space. They then create the logo for the space. Assessment will be based on both the research activity that they do as well as the quality of the final output

Film making – Storyboarding: In this activity students create a storyboard for the story of the Tortoise and the Hare. They have earlier created a script for the story, now they will convert it into a storyboard. This is a group activity. They have a handout with instructions. Assessment will be based on how well they have followed the instructions, how completely the storyboard panels capture the story, how much they have captured details (including written instructions accompanying the storyboard) and the quality of the drawing.

3.4 Formative Assessment Rubric

Task 1: Content Writing – Blog Post

Rubric:

Score point	1-2	3-4	5-6	7-8	Evidence
C: Critical Thinking & Decision-making	Blog post written by the student satisfies the assignment requirement at a minimum level. All the sections and all the suggested arguments (hints given in the handout) may not have been used or may not be communicated clearly. The post is not well-organised and not easy to understand. Paragraph structure is not used, or not used correctly.	All three sections are present, the sections may not have strong content. Only some of the arguments (hints given in the handout) are incorporated and they may not be communicated well. The post is divided into paragraphs	Writeup has the three sections and has content for the three sections. All the suggested arguments (hints given in the handout) are communicated and some additional arguments may also be given. Writeup is properly organised as paragraphs	Students' writeup fully meets all the points mentioned in the "Evidence" column	<ul style="list-style-type: none"> - Student should pick one of the companies and write the post making the case in favour of that company - Student should follow the format given and should have content for all three sections suggested. - The post should utilize the hints given in the question. If the hints are copy-pasted, the post will likely not look natural and will not flow well; the student should use their own language so that the blog post reads well. - Students can add their own arguments and points in addition to the ones given -The post uses paragraph structure effectively to discuss individual points and go from one idea or point to another. - There is something special (originality/ creativity) in the blog post that stands out and attracts the reader.

Task 2: Designing a Logo/Emblem/Symbol

Rubric:

Score point	1-2	3-4	5-6	7-8	Evidence
B: Inquiry & Exploration	<p>The notes submitted by the students were minimal. It had few questions and 1-line answers.</p> <p>The observations of the space are rudimentary and obvious and effort has not gone into observation.</p>	<p>Students have interviewed at least one client and asked at least 3 questions and noted the responses. They have made observations about the space that show effort and care.</p> <p>There is an analysis of their observations and the question responses in their submission</p>	<p>Students have interviewed at least once client and asked at least 5 questions and have noted detailed responses. They have made detailed observations about the space.</p> <p>Their analysis of their research is meaningful</p>	<p>All aspects of the Evidence column are properly covered with high quality. At least 2 clients have been interviewed</p>	<ul style="list-style-type: none"> - Students have written up their questions & the answers and their thinking in coming up with the symbol. - Students have approached multiple clients to ask the questions. - They have asked relevant questions and got useful information. Some examples: "Who uses this space" "What do they use this space for" "How do they use the space" "What do they like about this space" "What do they not like about the space" -Students make careful and insightful observations about the space. -In the portion where they talk about how they came up with the design: There is a good analysis of the responses of the people they interviewed and the students' own observations
D: Presentation & Communication	<p>The final symbol designed is not submitted or if submitted, the symbol is not connected to the research</p>	<p>The final symbol designed is submitted. There is some connection between the symbol and research. Symbol design does not show creativity or original thinking</p>	<p>Symbol has a meaningful connection with the research. Symbol design is good</p>	<p>Symbol has a clear connection with the research and the design is outstandingly original and creative</p>	<p>The symbol has a strong connection with the research</p> <p>The symbol is attractive and creatively designed</p>

Task 3: Doing a storyboard

Rubric:

Score point	1-2	3-4	5-6	7-8	Evidence
C: Critical Thinking & Decision-making	<ul style="list-style-type: none"> - The activity is completed at the minimum acceptable level. There are 5 or less panels drawn and the progression of the story in the panels is not present or not correct. - The first and last panel do not start and complete the story. <p>Or</p> <p>There is no text or little text explaining and enhancing the storyboard</p> <p>Or</p> <p>There is no variation in camera angle in the panels</p>	<p>There are atleast 6 panels drawn. Starting and ending panels may not effectively depict the starting and ending of the story. No variation or minor variation in camera angle and no text or minimum text</p>	<p>Most of the points mentioned under 'Evidence' are present with acceptable quality</p>	<p>All the points mentioned under Evidence are present with excellent quality</p>	<ul style="list-style-type: none"> - There should be 10 panels atleast as mentioned in the instructions to the activity. - The panels show the progression of the story. First panel and last panel should properly capture the beginning and end of the story. - Each panel should have some text explaining the panel, and giving additional information like sound effects, camera movements, scene before and scene after etc. - The panels show the scenes from different camera angles showing that the students have visualized how the film should look and what will make it more effective.
Presentation & Communication	<ul style="list-style-type: none"> -Evidence is present in student work at minimum level. Drawing quality is poor, and not much additional drawing is done other than the rabbit and hare. -Work is untidy 	<ul style="list-style-type: none"> -Evidence is present in student work at an acceptable level. -Animals and plant life is shown, and the work is neat. 	<ul style="list-style-type: none"> -All aspects of evidence are present in student work with high quality. -Some additional innovative elements may have also been done. 	<i>Not Applicable</i>	<p>Drawings are done well – depiction of animals and plants is lifelike; animals other than the tortoise and hare are depicted and trees and grass is depicted</p> <p>-The work is neat without smudging, mistakes etc.</p>

3.5 Teacher Professional Development

Notes:

- If the TPD is being done offline and with multiple sessions together, warmup activities, icebreakers etc. should be used to keep up the energy and focus
- It is important that during the TPD sessions, the teachers do most of the student activities that are there in the lesson plans and discuss with the group how it went. That will give them the understanding and experience to deliver the activities effectively.
- While this training can be delivered by Mentor Teachers, involvement of practitioners from the field of graphic design, Content Writing, film making etc would make this training more effective due to the specialized nature of the content. Participation of a teacher who has already delivered the module will also increase the effectiveness.

Objectives of the Teacher Professional Development:

- To introduce teachers to the world and career of Content Creation
- To have teachers understand the range of activities that can be clubbed under the name of Content Creation and to make connections with Storytelling
- To have teachers understand how students can become Content Creators of different types – what are the course and what are the good colleges
- To familiarise teachers with some concepts and models of different types of Content Creation – Consumer Purchase journey, principles of Graphic design, Design Brief, Scripting, Storyboarding
- To have teachers reflect on Creativity and its role in our lives and how it could be communicated to students
- To support the teachers each week in delivering the sessions and managing the transacting of this module in the classroom, including evaluation

Session Structure:

The TPD sessions are designed as 12 hours of initial training before the start of the module, followed by 2 hour sessions before each of the 4 weeks of the module. The flow is as follows:

Pre-Module Training

	Session Title	Duration
1	Orientation to the Content Creation Module	0.5 hour
2	Content Writing	2 hour
3	Exploring Creativity	2 hours
4	Visual Thinking	2 hours
5	Principles of Graphic Design	2 hours

6	Film	2 hours
7	Module Overview	0.5 hour
8	Practitioner Interactions (Optional)	

Concurrent Training/Support

	Session Title	Duration
1	Week 1 Lesson Plans	2 hours
2	Week 2 Lesson Plans	2 hours
3	Week 3 Lesson Plans	2 hours
4	Week 4 Lesson Plans	2 hours

Details of the sessions:

Orientation to the Content Creator Module (0.5 hour)

1.) Ask the teachers if they have written essays or poems, do drawings, active on social media, etc. Do they think of themselves as Content Creators? Why or why not. Bring out that social media has accentuated the possibility of all of us being creative and creating content.

Teachers could be asked about their favorite social media platform and influencers they follow and why they like a particular kind of content from an influencer? (This exercise will help in understanding how the teachers use and consume content on social Media).

The discussion could flow towards explaining how their favorite influencers, brands, or businesses are creating content of different kinds.

2.) Use the PPT from Session 1 of the Lesson Plan to orient teachers to the concept of Content Creation. Point out the following:

- It is not a well-defined term, the range of what could be called Content Creation is wide. It is predominantly digital. The field is also changing rapidly and new forms of Content Creation are emerging while old ones become less prominent.

- Content Creation is closely tied to the Internet and Social Media. Many forms of Content Creation arose to provide content for social media.

Share the following key points about the module:

- It is a 12 session module.

- If an interaction session with a Content Creator or field visit is planned for the students, mention that.
 - Mention the assessment scheme of the module, and which assessment objectives will be mainly tested.
- Talk about the project and previous experience of the student in the project.

Content Writing (2 hours)

1.) Introduce the term Content Writing to the teachers.

Questions for discussion:

- Name some more types of content writing that they have observed.
- Is Content Writing primarily in English or if there is scope in Indian languages.
- Can book authors also be called Content Writers? (suggested 'correct' answer – books came much before the profession of Content Writing so usually they are not considered as Content Writing. Also, Content Writing normally is used for much shorter forms of writing than books).

2.) Have the teachers do the Whatsapp message exercise from Session 2 (The Green March' exercise). After the teachers have done it, ask a few of them to share their messages. Encourage teachers to share their thoughts from the exercise.

Direct the teachers' attention to the instructions given for the format of the message. Discuss the value of each point in the format towards creating a compelling and impactful message. The exercises in the Content Writing sessions all have detailed instructions. These instructions are designed to give students an idea of what makes writing high quality. Experienced writers may sometimes not follow these formats, but it is good for young learners to master these formats. So teachers should insist that students follow the suggested formats and guidelines in the exercises.

3.) Discuss the Buyer's Journey model using the PPT from Session. Explain that this model is useful in the business world though may not be relevant elsewhere. It helps us to classify the different kinds of content writing needed in the business world and how it should be done in order to be most effective.

4.) Have the teachers do the Exercise of Blog writing- The teachers do the blog writing exercise individually while making use of the guiding pointers, to reflect over various sides of the issue, mentioned in the question. This could help the teachers in guiding the students in the exercise. A discussion should follow to brainstorm ideas on behalf of each of the two companies. In this way teachers would become aware of the kinds of arguments and points students can include in their blog posts.

5.) Show this video to the teachers- about the types of freelance content writing jobs. This could help them in guiding students and answering their questions about the job prospects in the field.
(https://www.youtube.com/watch?v=oOSrj1p_4Ng&t=278s)

Exploring Creativity (2 hours)

Many of us don't think of ourselves as creative and don't think of our jobs as needing creativity. Hence teachers may have some anxiety about discussing or teaching creativity to students. The trainer needs to

address this concern. Teachers do not need to be creative in order to transact the session on Creativity to students. Also teachers should use this opportunity to explore the idea of creativity and uncover and unleash their own creativity.

We introduce creativity as a special session in the Content Creation module since it is obviously needed in order to create good content. We can also think of creativity as something that can be used by all of us in everyday life to solve everyday problems. Students rarely get an opportunity to understand/explore creativity, and this session is quite a valuable one. If one is creative in addition to one's professional skills, s/he becomes much more valuable to the organization.

Creativity is also one of the parameters (Assessment Objectives) that is used to assess students overall on the World of Work course.

There is no standard or simple definition of creativity, although all of us can recognize creativity when we see it. So in this module, we do not define creativity or try to explain it.

1.) Do the classroom activity on creativity from Session 4 with the teachers. After doing the activity, have a discussion about the activity and what the teachers felt about it. There might have been a struggle for the teachers in coming up with the responses that the exercise asked for. The exercise calls for them to exercise some creativity. The exercise also keeps adding new levels. One way of understanding creativity is that it involves having multiple layers. You could introduce this idea to the teachers as something to think about without explaining it in detail.

2.) Have a discussion with teachers on creativity:

- How many of them think of themselves as creative?
- Those who don't, why not?
- Do they feel creativity is something only a few lucky people are born with?
- Does everyone even need to be creative? Does it apply only to specific professions? What are the professions that they feel need creative capacity? Or can creativity be applied to any line of work and even in daily life situations?
- As teachers, do they need creativity in the classroom? Can they provide some examples from past experience?
- Do they think they can teach a session on creativity?
- Who are some people the students think of as creative? Why? Here the teacher can stimulate the students a little. If the students are only thinking of actors, singers, etc., the teacher can suggest the names of sportspersons, politicians, religious and spiritual figures, and ask if they were exercising creativity. For example, was Gandhi a creative political figure? Is Virat Kohli creative as a batsman/captain? How about people in their own lives? Are there family members, relatives, friends, or others they feel are creative? Why?

Can they share some instances of creativity around them from their own lives?

In facilitating, highlight the points that show that creativity can be an everyday thing and is not restricted only to 'creative' professions like making movies or art. Try to provide some examples of your own to

support this. Clever ways of solving everyday problems are examples of creativity, and everybody has problems, so everybody needs to be creative! Teachers might have a narrow idea of what constitutes creativity, try to widen the range of what can be thought of as creative. Encourage teachers to use this opportunity of teaching this module to explore their creativity.

3.) If you can find some good films on the Internet about creativity, show them to the trainees.

4.) Explain that creativity can be something that is consciously inculcated in oneself. The student handout for the Creativity Session has a list of such practices. Discuss these with the teachers. Again encourage them to use the time from now to the completion of the module to heighten their own creativity and to look at the world with a creative eye.

Visual Thinking (2 hours)

A definition: Visual thinking, also called visual or spatial learning or picture thinking, is the phenomenon of thinking through visual processing. Visual thinking has been described as seeing words as a series of pictures.

In this module, there are two sessions on visual thinking. The sessions intend to have students observe things more deeply and get better at capturing what they see in pictures and making meaning out of it.

1.) Stimulate the teachers' thinking by asking them what they think 'visual thinking' might be. Allow them to speculate without agreeing or disagreeing.

Show them two videos (in the given order):

Why we should draw more <https://www.youtube.com/watch?v=k1eHm0PNnjo>

Scenery (by Biswa Kalyan Rath) <https://www.youtube.com/watch?v=wJ65W7zeOBU>

3.) Have the teachers do the crumpled paper and/or leaf drawing exercises. Have them share what they thought about the exercise and whether it stimulated them to look more deeply. Some teachers might have not been able to do these exercises 'well'. Reassure them that it is okay, and they could try it again and may make progress. Even students might have the same problem in the classroom, and that is okay.

4.) Show videos related to visual thinking:

How drawing helps you think <https://www.youtube.com/watch?v=ZqITSCvP-Z0>

Understanding Children: Drawing as a cognitive tool https://www.youtube.com/watch?v=-_Tip0JQPdo

View these videos from the lesson plans and have a discussion afterward.

5.) Briefly explain what the two sessions on visual thinking will be like and have the teachers share their opinions about facilitating them. Address any concerns about drawing difficulty that students might have and emphasize that drawing skill is not the important thing in these sessions. At the end of the session, teachers can view this video to show how children (or even adults for that matter) often use drawings as a

means to express deep-seated emotions/observations that can otherwise go unnoticed or unrecorded: Taare zameen par <https://www.youtube.com/watch?v=x1UGN6GcOxQ>

Graphic Design (2 hours)

Examples of graphic design are in advertisements we see in newspapers and magazines, in billboards, in posters we make and which we see on the Internet, the design of web pages, etc. In general, it involves communicating pictorially as well as with text.

In this session, we'll use two resources to discuss graphic design with teachers. The first one is a film that talks about the basic elements of how a picture is created (i.e. Line, shape, form, etc.) and the second talks about some general principles about how to create an image that is pleasing to the eye.

1.) View Slides 1-4 of the Graphic design presentation. They are a general description and importance of Graphic Design. View a few popular ads to show how design can be used for effective visual communication and as an emotional tool:

Surf Excel Daag Ache Hain <https://www.youtube.com/watch?v=v1VgFM70bek>

Cadbury Dairy Milk Kuch Meetha Ho Jaye <https://www.youtube.com/watch?v=HctFehbv8-E>

2.) View these video and discuss it with the teachers:

Fundamentals of Graphic Design <https://www.youtube.com/watch?v=YqQx75OPRa0>

Layout & Composition <https://www.youtube.com/watch?v=a5KYIHnkQB8>

Colour https://www.youtube.com/watch?v=_2LLXnUdUlc

3.) Slides 5-12 describe several principles of Graphic Design. They explain the same principles and elements discussed in the videos above. This time allow teachers to highlight how the said principle can be seen in the example shown on the slide. After this exercise, encourage teachers to watch more videos on their own from the same series to get a better sense of other elements of design like fonts (typography), images, etc.

4.) Introduce Canva as a tool for creating posters and other visual content. Show these videos:

Introduction to the application: <https://www.youtube.com/watch?v=EZ7UjKDG5Oc>

Start designing: <https://www.youtube.com/watch?v=PeOuHe0czfE>

Easy editing: <https://www.youtube.com/watch?v=KGlnjNolEHc>

Ask teachers to go to the Canva website, create a user id and experiment with making some posters there. Encourage them to use as many principles/elements of graphic design as they can from the ones they learned about. [In case they get stuck somewhere, they can access free tutorials for beginners: Go to Canva Home Page > Click on 'Learn' > Click on 'Getting Started'

<https://www.canva.com/designschool/tutorials/getting-started/>]

5.) Introduce the idea of a Creative Brief: Explain that this is a common way for businesses to explain their requirements to creative agencies to get creative outputs like advertisements done. This is discussed in Slide 21 of the PPT.

Film (2 hours):

1.) Introduce the film sessions to the teachers. Explain that the following components will be introduced during these sessions: film appreciation, storyboarding, scripting, and careers. Have a general discussion with the teachers exploring film:

- a. What are the range of films we see nowadays - feature films, serials on TV, OTT, YouTube, ad films, and social media. What do they like and consume?
- b. Do they think a career in film is achievable by students? We know some key jobs like director, producer, and actor. What are the other professions in film?
- c. Animated film, types of animation.
- d. What are the future directions of the industry?
- e. Classic films of the past, silent film era.

2.) Film Appreciation: Do an extended film appreciation with the teachers. The films used in class can be used for this, or other films too. This can be done for 45 minutes to an hour. The film appreciation notes in the lesson plans should be used extensively and discussed with the teachers. If a practitioner can come in and also interact with the teachers, that will be useful.

3.) Scripting & Storyboarding: Start with a discussion on the flow of how a film gets made, pre-production, production, post-production. Bring out in the discussion the kind of professions involved in making a film. Then explain that in the film sessions we will do detailed activities on scripting and storyboarding but will not cover the other activities.

Explain scripting and its role in making a film. Mention screenplay as a synonym. Introduce the format of a script. Explain that it is the first step in taking a story and making it into a form that can be shown on the screen (step-by-step directions, visual information, dropping of thoughts). Ask the teachers if they have seen films made from stories that they have read and if so what are the differences? Was there a big difference in the storyline? How else did reading a story feel different from seeing a film? Connect it to scripting. Share that in the module delivery, students will have an exercise in converting a folk story to a script.

4.) Introduce storyboarding as the next step in converting a story to film. It converts a written format to a visual format. It includes camera angles, set design, etc. Sound effects and other information are included as notes in the storyboard. For an animation film, it includes creating the characters. So the storyboard can be a big aid to the main process of making a film. It reduces the amount of thinking to be done; the storyboard just has to be followed. You can point out that comics are a kind of storyboard since comics are something that students are very familiar with.

Show some sample storyboards. Share that in the module delivery, students will make storyboards of the same folk story that they made a script for earlier.

Module Overview (0.5 hour):

1.) Go over the module learning outcomes/objectives.

2.) Explain the flow of the module:

Broadly speaking, the module goes from **Writing** to **Visual** to **Writing + Visual** (Graphic Design) to **Moving Image** (Film). The module, however, does not fall into a clean ordering by week.

Session 1: The first session introduces students to Content Creation.

Session 2 & 3: The next two sessions are on Content Writing. As primarily writing exercises, these sessions connect to the previous two modules.

Session 4: Creativity

Session 5 & 6: Visual Thinking

Session 7, 8, 9: Graphic Design

Session 10, 11, 12: Film

3.) Explain the project in detail.

4.) Explain the assessment.

Weekly Training:

Week 1 Training (2 hours)

- Session 1 - Introduction
- Session 2 - Content writing part 1
- Session 3 - Content writing part 2

Session 1 Training:

1. Teachers have been introduced to the concept of Content Creation in the Pre-Module training earlier, so the Weekly training for the first week could begin with refreshing their memory about the term 'Content Creation' and various types of content - Writing, Graphic design, Film Design, etc. Walk the teachers through the PPT that they will use in the session, and answer any questions.
2. Walk the teachers through the review writing activity. Discuss the pointers given in the activity and ask the teachers if they can think of any more useful pointers to give the students.

Session 2 Training:

1. Use the PPT from Session 2 to orient the teachers more systematically to Content Writing. Mention that the types of content writing mentioned in the presentation are some of the most common ones, but there are many more, and new forms of content writing are evolving rapidly in the digital world. The PPT also covers the crucial skills and the career path for a content writer.
2. Walk the teachers through the writing activities that the students will do in the session. Discuss the format that has been provided for the activities, and why it is important for students to follow the

activities. If any of the activities count towards the assessment, mention that to the teachers and discuss how the activity can be done as rigorously as possible.

Session 3 Training:

1. Have a discussion with teachers on the Buyer's Journey model using the PPT and the provided video(<https://www.youtube.com/watch?v=3Lbo0NnXbZs>). In a short group activity they are asked in a group of 4 or 5 to develop milestones of such a journey for a problem they faced in real life. (for instance - for a situation of joint pain (problem), a need arose for medication for pain relief. Various options are considered (kinds of products available in market, consideration stage) and a decision is made after comparing choices (decision stage). What helped them in moving from one stage to the other, a TV advertisement, a prescription, a recommendation from a friend, print ad, blogs making comparisons, etc. This will give them an opportunity to reflect how the businesses use content suited to each stage of the journey at different times.
2. The teachers are also shown the Quiz related to stages of buyers journey so they are prepared to use it with students later. This activity can be done with the teachers
3. Walk the teachers through the writing activities that the students will do in the session. Discuss the format that has been provided for the activities, and why it is important for students to follow the activities. If any of the activities count towards the assessment mention that to the teachers and discuss how the activity can be done as rigorously as possible

Week 2 Training (2 hours)

- Session 4 - Creativity
- Session 5 - Visual Thinking Part 1
- Session 6 - Visual Thinking Part 2

Session 4 Training:

Go through the lesson plan for the Creativity session.

1. Remind the teachers of the earlier discussions about creativity that they had in the pre-module training.
2. Discuss the in-class activity. Given their classroom size and other constraints, discuss options to conduct this activity. Explain the point of the in-class activity. By layering one thing on top of the next, the activity calls for creativity from the students. Participants need to do the activities quickly without thinking about it. From doing that, they are able to do something new and unexpected. Some of the students might have trouble with this activity, they might go blank and not be able to find something to do. Explain to the teachers that they should reassure the students that this is okay and they should not feel frustrated or disappointed about it.
3. Discuss the contents of the student handout.

Session 5 & 6 Training:

Go through the lesson plans for the Visual Thinking sessions.

1. Many parts of the lesson plan have already been covered in the pre-module training. Recap and get the teachers to recollect what they understood about visual thinking from the previous session.
2. If any of the videos were not shown earlier, show them now and discuss
3. Discuss challenges and concerns that teachers may have in conducting the activities in the classroom. Students might be hesitant or feel blocked in participating fully, so the teacher has to keep encouraging them.

Week 3 Training (2 hours)

- Session 7 - Graphic Design Part 1
- Session 8 - Graphic Design Part 2
- Session 9 - Graphic Design Part 3

Session 7, 8, 9 Training:

Go through the lesson plans for the Graphic design sessions.

1. Go through the slides and Graphic design film again. These were viewed during the pre-module training. Reinforce the principles again with the teachers.
2. Go through the design brief slides and answer any questions that the teachers may have.
3. Discuss the logo/symbol design activity and the logistics and practical considerations. If the activity is part of assessment, discuss the assessment.

Week 4 Training (2 hours)

- Session 10 - Film Part 1
- Session 11 - Film Part 2
- Session 12 - Film Part 3

Session 10 Training:

1. Refresh the material on film appreciation and Scripting & Storyboarding covered in the pre-module training.
2. Go over the lesson plan for Session 10.
3. View the appreciation films and discuss.
4. Go through the scripting tutorial and exercise. Show the teachers the sample script that is provided. Ask the teachers for any challenges they anticipate in delivering this activity and address the points. If this activity is part of the assessment, discuss anything related to that.
5. Mention the scripting assignment handout and reference handout to be given to the students

Session 11 Training:

Go over the lesson plan for Session 11.

1. View the appreciation films and discuss.
2. Explain the storyboarding exercise and show the video and the sample storyboard. As the teachers for any challenges they anticipate in delivering this activity and address them. Mention the storyboarding assignment handout and reference handout to be given to the students. Discuss how timing can be managed.

Session 12 Training:

Go over the lesson plan for Session 12.

1. View the appreciation films and discuss.
2. Go over the presentation on careers in filmmaking with the teachers. Mention the career handout that is to be given to the students.
3. Discuss how the module can be consolidated and concluded. Discuss what the teachers can tell the students for taking forward the work on film that they have done in the class.

3.6 Content Creation Student Workbook

Credits

The following organisations and people have contributed to the development of the Content Creation module:

Bhavishyath Counselling was overall responsible for this module

Teerath Rawat worked on the Graphic Design sessions and pilot rollout

Aparna Vinod worked on the Visual Thinking sessions

Gauri Chaturvedi worked on the Visual Storytelling and Graphic Design sessions

Niharika Dadoo worked on the pilot rollout, Introduction session and Film sessions

Arka Mukhopadhyay worked on the Creativity session

Student Planner

Session	Topic	Objectives and Description	Readings
Week 1			
Session 1	Introducing content creation	<ol style="list-style-type: none"> 1. Teacher understands the level of student engagement with and knowledge of Content Creation 2. The attitude of the students towards social media and influencers is highlighted. Their understanding of some terms like graphic design, storyboarding, digital marketing is also brought out. (This helps the teacher to prepare for future sessions) 3. Students get an overview of the career of Content Creation 4. Students get started in Content Creation with a practical exercise <p>Students are introduced to the profession and career of Content Creation through a presentation. The presentation is followed by a short content writing activity - writing a review of a book or movie.</p>	Student Handout on Writing a Review
Session 2	Content Writing -1	<ol style="list-style-type: none"> 1. To introduce the term Content Writing and the range of writing tasks that are required in businesses and other organizations 2. To give students practice in one type of writing ie. short social media messages 3. To help students understand that how a message is framed impacts its effectiveness. <p>This session focuses on Content Writing, which is one of the forms of Content Creation. The following points are covered:</p> <ul style="list-style-type: none"> - The meaning of the term - Types of content that content writers write in line with business or organizational requirements- creative writer, website writer, technical writer. - The various skills and qualities of a content writer. - Possible career path to become a content writer. <p>There is a writing exercise called "Green March" which gives students a taste of the craft of content writing.</p>	<p>Student Reference Handout on Content Writing</p> <p>Handout for in-class Exercise</p>

Session 3	Content Writing - 2	<ol style="list-style-type: none"> 1. Introduce students to a simple model “Buyers Journey” - where s/he experiences a problem, looks for solutions and makes a decision to solve the problem. 2. To engage students with the various kinds of content that is used by firms for each stage of the journey. 3. To practice writing two different types of content followed by discussion. <p>In this session, students are introduced to the “Buyer’s Journey” - a popular concept in business. According to it, there are three stages in the journey of a buyer - Awareness, Consideration and Decision. These stages are explained and discussed with examples. Businesses develop different kinds of content for each stage of this journey.</p> <p>There are two writing exercises - to write a blogpost creating a narrative for the value of a company’s product and to write an email inviting people to an exhibition on behalf of a not-for-profit (NGO) organisation. Detailed instructions are given which help the student to see how to make the pieces effective.</p>	<p>Bike Taxi and three wheeler – blogpost NGO ‘Exhibition’ email</p> <p>Stages of ‘Buyer’s Journey’</p>
Week 2			
Session 4	Creativity	<ol style="list-style-type: none"> 1. To explore what creativity is and whether it is relevant to us in our daily life 2. To introduce some practices and habits that enhance creativity 3. To develop the ability to apply creativity to everyday life scenarios <p>In this session we will explore creativity. Creativity is difficult to define and teach, but nevertheless is clearly a valuable trait and capacity.</p> <p>There is a classroom activity and discussions on the meaning of creativity, students' perception of their own creativity and others’ creativity, the relevance of creativity to daily living. Students try to find creative solutions for problems/challenges in their home/community, school and the world at large. There is a handout to practise creativity ongoingly.</p>	<p>Student Handout on Practices for Creativity</p>

Session 5	Visual Thinking - 1 Introduction to Visual Thinking	<ol style="list-style-type: none"> 1. To help understand the importance of “deep-seeing” and to actively practice it 2. Seeing with purpose 3. Seeing to associate meaning <p>This session explores the value of ‘deep-seeing’. Observing closely, or paying attention to what we see allows us to communicate with the world on a true level. Value can be added to the most ordinary and mundane reality just by applying our unique “seeing” experience to it. This is done through drawing exercises, watching videos and classroom discussion. The point in the drawing exercises is not skill of drawing, students need not be concerned on that count. There is a home assignment that is given.</p>	Student Handout for Assignment
Session 6	Visual Thinking - 2	<ol style="list-style-type: none"> 1. To create learning with others by sharing 2. To observe and record facts 3. To build narratives around what they see 4. To encourage observational storytelling <p>In this session we build on the previous sessions’ work and the assignment. We make meaning out of what we are seeing in an imaginative way. The students are encouraged to use their imagination to create a story for what they have seen and drawn.</p>	
Week 3			
Session 7	Graphic Design – 1	<ol style="list-style-type: none"> 1. To understand the concepts of Fundamentals of Graphic Design 2. To identify and appreciate various elements of design 3. To understand the meaning and importance of a creative brief 4. To think of relevant questions to ask a potential client <p>In this session we go to a new form of Content Creation – Graphic Design. Graphic design is introduced and explained. Several principles of graphic design are explained with examples. Graphic design is used in industry and commerce for various kinds of communication. The idea of “Creative Brief” is introduced in this session. An exercise is done to illustrate this.</p>	Student Reference Handout on Graphic Design and Creative Brief
Session 8	Graphic Design	<ol style="list-style-type: none"> 1. To learn to use a creative brief to think about a design 	Introduction of

	- 2	<ol style="list-style-type: none"> To learn practice designing on a free online design software – Canva To learn about job prospects/ colleges/courses in graphic designing <p>Students are introduced to a free online design software – Canva. A couple of short tutorial videos are shown for this purpose. Students are then given an opportunity to get acquainted with the application themselves to experience it hands-on. The session closes with a discussion about a career in graphic designing and steps to follow. The presentation also talks about colleges and online portals that offer a course in graphic designing.</p>	Design softwares and Canva
Session 9	Graphic Design – 3	<ol style="list-style-type: none"> To assess students based on their learnings from the previous sessions <p>This entire session will be an activity of designing a logo/symbol. Teachers will divide the entire class into groups of 5 and assign school spaces to them. The assignment is to create a logo for that space. A detailed instruction handout will be given out.</p>	Module Assignment
Week 4			
Session 10	Film & Video - 1	<ol style="list-style-type: none"> To increase student engagement with film from being a passive watcher See and understand the format of a film script Practice scripting <p>In all the sessions on film, we watch 2 films and discuss them with the students. This kind of close viewing and discussion brings the art and craft of film-making alive for students and show them some of the nuances.</p> <p>In this first session, we start with 2 light films, one a scene from a Charlie Chaplin film and one a compilation of the “Zoozoo” ads of Vodafone. The Charlie Chaplin film gives an opportunity to go back in history to the time of silent films and introduce one of the enduring master film-makers, Chaplin. The Zoozoo films put the focus on commercial or advertising films.</p> <p>In the rest of this session, we introduce the idea of film script or screenplay which is an essential step in converting a story into a film. A scene from a Harry Potter film is used to demonstrate this. An</p>	<p>Student reference handout on Script writing</p> <p>Student handout on Script writing exercise</p>

		exercise is given to create a script for a well-known folk story, of the Hare and the Tortoise.	
Session 11	Film & Video - 2	<ol style="list-style-type: none"> 1. Analysing a film in depth 2. Understand Storyboarding and its role in film-making 3. Practise storyboarding <p>Two more films are shown. Several aspects of film-making viz. building of tension, use of sound effects and sound design, camera perspectives, lighting are highlighted. Also the use of film for a good cause and to promote a change in behaviour is seen.</p> <p>The remaining part of this session is Storyboarding. Storyboarding is the process of converting a script into a visual form based on which the actual film-making can be done.</p>	<p>Student reference handout on Storyboarding</p> <p>Student handout on Storyboarding exercise</p>
Session 12	Film & Video - 3	<ol style="list-style-type: none"> 1. Appreciate videos & films 2. Understand the different kinds of professions that go into making a film 3. See a roadmap for becoming a film professional <p>This is an animation film and has a lot of reality distorting imagery that shows a lot of imagination. It uses a lot of sound effects.</p> <p>The next film to be shown and discussed with the students is "Turning Point". This is a film related to environmental damage caused by humans and its impact.</p> <p>Students are introduced to a wide range of jobs associated with film-making eg. scripting, cinematography, costumes, set design. The education/career roadmap to a career in a job that is part of film-making is introduced.</p>	Presentation on jobs and careers in film-making

Writing a Review

Remember the last movie or book that you really liked. Write a review of the same in 7 to 10 lines. Below are some points to guide your writing.

- Give some introductory information - name of the book/movie, where you saw it etc.
- Talk about the theme of the movie/ book.
- Is it fiction/ non-fiction/ or a combination of both?
- What did you like the most about it?
- What according to you were the most memorable parts of the movie or book and why?
- Who do you think is the specific target audience of the movie or book?
- Conclude the piece

Green March

You just found out that a big company (Fashion Fiesta Ltd) is planning to build their big, new office in your neighborhood in place of a park which is the one and only children's park in this residential area. This park also acts as a common community space where all festivals are celebrated in your locality. You are organizing a green march in the locality with your friends, on the 10th of June to make all the members of the community aware about this plan and to advocate for/raise support for saving the park.

Write a 5-line phone message that you will send to everyone in the neighborhood over WhatsApp, to have people attend the march.

Work in a group of 4-6 students and create a message, which should include the following.

- An interesting title for the green march. This will be the headline of the message
- A first line of the message that grabs the attention of the readers.
- One line to describe the problem and why this is a threat to the collective well-being of the local residents.
- One line to describe what you are planning to do (to organize the march) and why (to spread awareness about the company's plan to take over the park).
- One line to convey the date, venue and instructions for the green March (suggestions could include carrying placards with slogans to convey their message, bringing along as many people as they can etc).
- End with a hard-hitting plea to join

Content writing

What is content writing?

Content writing is the process of writing, editing, and publishing content in a digital format. That content can include blog posts, video or podcast scripts, ebooks or whitepapers, press releases, product category descriptions, landing page or social media copy ... and more.

(Source: <https://blog.hubspot.com/>)

Types of content writers and writing:

- **Technical writers** create technical text for user manuals, admin manuals, technical literature, and reports in the areas of Hardware and software, engineering, consumer electronics, biotechnology, robotics, aeronautics, chemistry.
- **An expert writer** is one who's skilled in writing web content on a domain- or industry-specific topics. They're capable of producing high-quality content within their niche that's engaging and thoughtful while still being set up to rank well in search engines.
- **A blog writer**, often writes informal diary-style text entries (blog posts), (a truncation of "weblog") on a discussion or informational website published on the World Wide Web. Posts are typically displayed in reverse chronological order, so that the most recent post appears first, at the top of the web page.
- **Social Media writer**: This writer posts information to social media every day in the hopes of inspiring dialogues and exchanges. They speak each platform's language effectively to engage followers with appropriate messaging and interactive elements like polls and questions.
- **Advertisement writers**: Also, known as copywriters these writers write jingles heard on TV and radio and punchlines seen on billboards, posters, and brochures.
- A **Website content writer** or web content writer is a person who specializes in providing relevant content for websites keeping in mind the target audience and the goal of attracting business.
- **Journalistic writer**: It is a form of non-fiction writing used to report news and factual events. It can be utilized in newspaper articles, television reports, radio scripts and on news websites.
- **Creative Writer**: Creative content writing covers a range of writing styles that focus on imagination and originality. The purpose of creative content is to express emotions, thoughts or ideas through description and literary devices. A few common forms of creative writing include poetry, fiction, songs and plays.
- **White papers**: A white paper is a deeply researched report on a specific topic that presents a solution to a problem within an industry. It is usually written by a company to illustrate their knowledge and expertise through facts and evidence.

Sources: (<https://www.clearvoice.com/blog/10-types-content-writers-use/>,
<https://content-writing-india.com/blog/different-types-of-content-writing/>,
<https://expresswriters.com/what-is-content-writing/>)

Skills and Qualities of a content writer:

Adaptability: Adaptability is a skill that content writers must imbibe, as they have to change their tone and style of writing according to different projects. When writers are adaptable, they can respond to requirements effectively. A writer may not always be familiar with a particular domain or writing style. However, they need to learn or unlearn as per the job requirement.

Research: An ability to conduct independent research based on the client's requirements is an essential skill that every content writer should possess. If the information provided by a writer is not well-researched, it will damage the credibility of the content. Hence, a content writer needs to research well and write informative copy that conveys the message clearly and truthfully.

Originality: After conducting thorough research, the writer should be able to convert their learnings into informative, knowledgeable, and original content. Original content that is creative and unique attracts more readership than unoriginal and long, boring pieces. Non-plagiarized work is essential in optimizing for search engines.

Knowledge of Search Engine optimization: SEO stands for search engine optimization, which is a set of practices designed to improve the appearance and positioning of web pages in organic search results. Because organic search is the most prominent way for people to discover and access online content, a good SEO strategy is essential for improving the quality and quantity of traffic to your website. As a writer, if you understand SEO, it can become easy to create content that is easy to find. A writer may adapt techniques to ensure his/ her article gets a high ranking in the search engines. If the content appears in the top search, there are high chances it may reach the target audience.

Good communication skills: Communication skills assist you in accurately conveying your message to the intended audience. Whether it is content for storytelling or a call-to-action following a sales pitch, proper communication skills for writers are imperative.

Editing: Effective editing skills are crucial for writers, increasing the value and quality of the content.

Knowledge of social media: By understanding social media platforms, a writer knows where to find story ideas for one's content. Studying a company's existing posts helps one determine the content that resonated most with readers.

Source: <https://in.indeed.com/career-advice/finding-a-job/what-is-content-writing-job>,
<https://www.peppercontent.io/blog/10-skills-to-succeed-as-a-content-writer>,
<https://www.searchenginejournal.com/the-8-essential-skills-every-online-writer-must-have/170017/>

Career Path:

- **Subject in Class XI and XII:**
A preferable choice of subjects in class XI and XII for an aspiring content writer is Humanities/ Arts.
- **Educational requirements:**
A bachelor's degree is typically needed for a full-time job as a writer. Because writing skills are essential in this occupation, many employers prefer candidates with a degree in English or any other language, journalism, or communications.

- **Training:**
Writers and authors typically need to gain writing experience through on-the-job training. They may practice writing and work with more experienced writers and editors before their work is ready for publication.
- **Job Roles:** The job roles that a content writer performs can be quite varied and can be any of the following,
 - Advertising copy writers
 - Authors
 - Biographers
 - Bloggers
 - Content editors
 - Copywriters
 - Creative writers
 - Editors
 - Essayists
 - Lyricists
 - Novelists
 - Playwrights

Bike Taxi and three wheeler – blogpost

There are two companies (A and B) trying to enter the market of affordable taxis in the city of Delhi.

- Company A is an app that offers people bike taxis – in other words, it is a two-wheeler taxi aggregator.
- Company B is an app that offers people rickshaws – in other words, it is a three-wheeler rickshaw aggregator.
- At present Delhi has a combination of hand-pulled Rickshaws, Autorickshaws, Taxis, Ola-Uber, Buses and Metro. The two companies are trying to enter the market.

At present, two-wheeler taxis are not allowed. Company A wants government to allow it, while company B wants government to not allow it. Public opinion is an important factor in government's decision making.

Activity 1 –

A **blog post** is an entry (article) that you write on a blog. It can include content in the form of text, photos, infographics, or videos.

A blog is an online diary or journal located on a website. The content of a blog typically includes text, pictures, videos, and animated images. Since a blog can exist merely for personal use, sharing information with an exclusive group or to engage the public, a blog owner can set their blog for private or public access.

Pick up one of the two companies and try to write a blogpost (in 10 to 15 lines) to create a public opinion in favour of your company - highlighting what is the problem your company is solving and how it is better than the others.

The structure/ flow of the blogpost could be as follows,

- Introduce the company.
- Make arguments in favour of the company and the service.
- Conclude with a 'call to action' (specific request) to the readers.

Hint 1 – If you are a two-wheeler company, you can argue that for customers who want to travel alone, three-four wheelers don't make enough sense. A car or an autorickshaw running for just one customer is not an efficient use of fuel. Also, a bike/scooty can reduce the traffic and navigate faster in traffic. Bike taxis would be cheaper for customers helping those who can't afford a three-wheeler or four-wheeler taxi. This is an easy way of giving employment and income for people who can use their two-wheeler to start earning.

Hint 2 – if you are a three-wheeler company, you can argue that two-wheeler taxis can take away work/livelihood of thousands of auto-rickshaws. These rickshaw-drivers have invested lakhs on autorickshaws. So instead of taking away their business - like company A is planning - company B is trying to support them, and enhance their income. Two-wheeler taxis might not be safe as their drivers might not be

professionals with little to no experience of driving or customer service. Personal vehicles should not be allowed for commercial purposes. Plus, most auto-rickshaws run on CNG which is less polluting than fuel bikes use.

Activity 2 – It is important to make the company look professional and unique. Try to think of a brand-name that makes the brand easy to identify and remember.

Hint – Try to identify characteristics/adjectives related to the service/company. Words related to them could be used for the title or as symbols for logo – Is it fast, is it reliable, is it easy, is it cheap?

Note – After each activity, encourage students to share with their peers.

Activity 3:

*A **tagline** is a catchphrase. In the world of advertising and branding, this line encapsulates what the brand is about. It is like a calling card, something the brand leaves for its audience to remember.*

Taglines always hint at certain values and principles that the brand associates with. For marketing campaigns, the tagline acts as a beacon- it sets the stage for the brand to talk to its audience.

Here are examples of taglines of some popular brands you might have come across.

- KFC –It’s finger licking good
- McDonald’s slogan - I’m loving it
- Coca Cola: ‘Open Happiness’, ‘Taste the feeling’
- Radio Mirchi- Its Hot
- LIC- Zindagi ke saath bhi, Zindagi ke baad bhi
- Amul- the Taste of India
- Lifebuoy- Lifebuoy hai jahaan, tandarusti hai wahaan
- Nike: Just do it
- De Beers: “A diamond is forever

The company for which you have written the blogpost, write a tagline similar to the examples above. Keep in mind the following pointers from an article, while you think and craft the tagline.

How to write good brand taglines?

(Source: <https://www.brandloom.com/famous-slogan-taglines>)

Understand your brand first

It should project a positive image of your brand- so understand what your brand’s personality and values are

Keep it short and simple

Avoid jargon and complicated words at all costs. If your tagline contains words that are difficult to understand, you will put your audience off.

Keep it open-ended

Your brand will remain here for a long time, and your tagline should be such so that it can be interpreted in a variety of ways through the years.

Focus on feelings

This is the crux of the exercise. A tagline is meant to invoke positive emotions or strong feelings in your target audience. You cannot simply list a couple of benefits and call it a day. Imagine if Nike's tagline were "great shoes for athletes." It just won't have that impact.

NGO 'Exhibition' email

An NGO named 'Sunrise Foundation' is selling children's paintings as part of their fundraising. The organization runs an orphanage in South Delhi and is planning to organize an exhibition of paintings the children living in the orphanage have made. Write an email inviting people to this exhibition cum sale. Keep in mind the following pointers to structure your email.

- In 1-2 lines explain the event and mention its date and venue.
- Add details about the students, their paintings and the purpose for which the paintings will be used.
- Use your creativity to make it as appealing as possible.
- End with a strong appeal to invite participation and with a call to action

Stages of 'Buyer's Journey'

Awareness Stage: The buyer becomes aware that they have a problem.

Consideration Stage: The buyer defines their problem and considers options to solve it.

Decision Stage: The buyer evaluates and decides on the right provider to administer the solution.

What is the buyer doing during the awareness stage?

The buyer is experiencing a problem or symptoms of pain, and their goal is to alleviate it. They may be looking for informational resources to more clearly understand, frame, and give a name to their problem.

Example: "Why do my feet hurt all the time?"

What is the buyer doing in the consideration stage?

The buyer will have clearly defined and given a name to their problem, and they are committed to researching and understanding all of the available approaches and/or methods to solving the defined problem or opportunity.

Example: "How do you treat arch pain?"

What is the buyer doing during the decision stage?

The buyer has decided on their solution strategy, method, or approach. Their goal now is to compile a list of available vendors, make a short list, and ultimately make a final purchase decision.

Types of Content

The types of content you create at different stages will vary but once you understand what your customers are searching for and the language they are using, you can start mapping out the content and format you need.

Awareness Stage Content

At the awareness stage, customers are going to Google (or use other search engines) looking for information to educate themselves on a particular topic or search for content that addresses their problem. At this stage customers are unlikely to be familiar with your brand, products or services, so content should not be sales focused, but should be educational and informative in nature. Types of content that work well for this stage of the journey are blogs, social media posts, video, infographics, images and podcasts. Don't forget to use the words in the table above as a guide in your planning.

Consideration Stage Content

As your potential customers start to become aware of the available solutions to their problem, they will start researching in more detail the various products and services they feel have potential to help them.

Types of content that can be used at this stage include quizzes, webinars, free ebooks or downloadable guides, explainer videos or webinars. Blog posts are still relevant at this point however the tone and topic will be different to that of the awareness stage. A blog or video at this stage could be a comparison of two products or solutions for example.

Decision Stage Content

During the decision stage, customers may have some final questions or concerns before they buy. Using content at this stage should convince your potential customers to buy your products or services. Content at this stage include demos, case studies, FAQs, product landing pages, reviews and testimonials.

Sources:

<https://www.innovationvisual.com/knowledge/mapping-content-for-different-stages-of-buyer-journey>

<https://blog.hubspot.com/sales/what-is-the-buyers-journey>

Creativity

We hope you found the session on creativity interesting!

Below are some exercises and practices you can try to develop your creativity. There are of course lots of videos and websites on the internet on creativity. If you are interested in developing your creativity, there is a lot of self-learning you can do. Creativity will be of value to you in any job you do!

Creativity Exercises:

- 1.) Take a random bunch of words from a book or a newspaper, and turn them into a story or a poem
- 2.) Take a random bunch of shapes – lines, curves, squiggles, etc. Try to turn each one of them into a drawing. What we mean is, create an entire picture out of the same shape – like someone's face, a design etc.
- 3.) Take everyday objects, especially discarded ones, and creatively repurpose them. For example, plastic bottles can be painted over and turned into wall hanging or lamp shades. Similarly, find other objects and come up with decorative/practical uses.
- 4.) Go for a walk or cycle ride or run, and deeply observe everything – people, things, places. Deep observation, both looking and listening, is an essential trait of creativity. You can then choose to imagine the stories behind different people, objects, etc., or sometimes just deeply observe without any other purpose.

Practices that will help:

- 1.) Read as much as possible, listen to different kinds of music, go on the internet and look at paintings and sculpture works. All this will give your brain a rich store of experiences and images. When you are doing some task, this store will give you material to do it creatively.
- 2.) Give your body enough rest, and drink plenty of water. Both are very important for brain functioning.
- 3.) Stay physically active – practise sports, yoga, or any form of movement. The mind cannot function properly if the body is not healthy and active.
- 4.) In any kind of mental work, especially creative work, take frequent breaks. The brain is not designed to function non-stop. In your breaks, you can consciously stretch, move, breathe, or just purely relax.
- 5.) Practise meditation and mindfulness.

Seeing for facts/ Seeing to record

Observe the street outside your homes closely and do the following :

- Draw the image of the street with everything you see - people, vehicles, trees, roads, pavements, animals etc.
- Choose another time slot and repeat the same exercise
- Does the image of the street change with the change in time ?
- Can you name 5 things/people/situations about the street that you have never noticed before ?
- Can you name 5 things/people/situations that changed when you observed the street for the second time on the same day ?

Graphic Design

1. What is Graphic Design?

Graphic design is the craft of planning and creating visual content to communicate ideas and messages. Graphic design is everywhere you look - from posters to billboards to packaging to mobile apps to websites. Through incorporating different elements and principles, these designs can influence our feelings and emotions.

Graphic design is also known as communication design, and Graphic Designers are essentially visual communicators. They bring visual concepts to life, most commonly through graphic design software, and engage consumers through text, graphics and images. Design can be used to promote and sell products, to convey a message, or to develop a brand identity.

2. What are Graphic Design elements and principles?

The elements and principles of graphic design include line, color, shape, space, texture, typography, scale, dominance and emphasis, and balance. Together, they work to create visually appealing work that conveys a message.

Video link: <https://youtu.be/YqQx75OPRa0>

3. What are the different types of Graphic Design?

Graphic design is all around us. There are a range of graphic design areas and specializations. Each type of graphic design requires specific skills and techniques.

Visual identity graphic design

Visual identity graphic design focuses on the visual elements of a brand. It aims to communicate a brand's identity through images, shapes, and colors.

Marketing and advertising graphic design

Marketing and advertising graphic design is used to sell products or services. This may involve print advertisements, such as posters, billboards, flyers, catalogs and packaging, or digital advertisements, such as television ads, video ads, and social media posts.

UI and UX or Web design

Web design involves planning and building the appearance, layout, structure, and design of websites and mobile. It focuses on the front-facing aspects of a website and mobile, including the user experience as user-friendly.

Publication graphic design

Publication design focuses on creating layouts and selecting typography and artwork, including photography, graphics, and illustrations like - books, newspapers, magazines, and catalogs. It needs understanding of color management, printing, and digital publishing.

Packaging graphic design

Packaging not only protects products, but it is also an important marketing tool. Packaging design requires an understanding of print processes, as well as industrial design and manufacturing.

Motion graphic design

Motion graphic design is a new speciality area in graphic design, Motion design involves any graphic in motion like animations, banners, title sequences, trailers, or video games.

Environmental graphic design

Environmental graphic design is a multidisciplinary practice that combines graphic, architectural, interior, landscape, and industrial design. In a simple way Environmental design connects people to places, such as public transportation navigation, retail store interiors, signage, and office branding.

4. How to meet client requirements for visual/graphic design ?

Creative briefs are a bridge between client and graphic - What are Creative briefs?

A creative brief is a short document or a form or question sheet that serves as the blueprint for a creative project. It documents the client's vision and ideas for the project and provides the designer with set parameters and guidelines for the finished product. It typically includes elements such as the project's purpose, goals, intended audience, messaging guidelines, and deliverables.

Creative Brief - Interview / Research Questions:

- **Who is the client and what do they do?** - *What's the size of the company and how long has it been in business? What is the product or service? How do the customers or clients talk about them?*
- **What is the scope of the project?** - *What is the project? Why do they need designs? What materials do they need? - Design Collaterals checklist.*
- **Who's the audience or target market?** - *Describe the customer's age range, and gender? What type of businesses are these customers involved with? How often do they buy or use their service?*
- **Who's the competition?** - *Defining the competition helps to clarify the landscape and It helps to clarify the strategy.*
- **What tone or image do we need to portray?** - *Is the client high-end, helpful, friendly, techy or earthy? Do they want to be bold and dominant or easily approachable? What will help in colours, fonts (eg. San serif and script fonts)*
- **If any** - *Previous design and marketing materials have they used?*
- Contact person of this project?
- Timeline
- Budget of the project.

Introduction of Design softwares and Canva

There are many tools and softwares for design. But most commonly, designers work with graphic design software Adobe Creative Suite. Adobe Creative Suite has software like - PhotoShop, Illustrator, InDesign, Dream Weaver, Premier Pro, After Effects, Animation etc.

There are many user guides and training resources widely available.

<https://helpx.adobe.com/in/support.html>

But to start with a free and very commonly used tool is “Canva”. Canva is a graphic design platform, used to create social media graphics, presentations, posters, documents, animation, video and other visual content. The app includes templates for users to use.

How to Create a Free Canva account?

<https://www.canva.com/signup/> - Just follow the steps.

How to use a Canva account?

<https://www.youtube.com/watch?v=EZ7UjKDG5Oc>

<https://www.youtube.com/watch?v=PeOuHe0czfE>

<https://www.youtube.com/watch?v=KGIInjNolEHc>

Career in Graphic Designing area:

Graphic design is an integral part of marketing and branding, so Graphic Designers can work for a range of different companies. A few industries that hire Graphic Designers include:

Internet and software development - The demand for Graphic Designers is rapidly growing as new technology continues to be developed.

Television and video production - As motion graphic design increases in popularity, television and video production companies are looking for Graphic Designers who can create title sequences, ads, and video clips.

Corporate branding - Companies across various sectors need Graphic Designers to enhance or maintain their brand.

Manufacturing - Companies are looking for talented Graphic Designers to develop product packaging that will catch the eye of potential customers.

Advertising - Advertising agencies typically have a few Graphic Designers on staff, each with a different area of expertise. Agency Graphic Designers work with clients to develop creative materials that meet their needs.

What are some common roles for Graphic Designers?

There are a variety of jobs that fall under the umbrella of graphic design. A few of the most common roles of Graphic Designers include:

Creative Director

Art Director

Art Production Manager

Package Designer

Brand Identity Developer

Visual Image Developer

Visual Journalist

Broadcast Designer

Logo Designer

Interface Designer

Web Designer

How to find the best design college online and offline?

Offline:

National Institute of Design (NID)

Pearl Academy

College of Art

Srishti

Arena Animation

YMCA

Many more....

Online:

Udemy

Unacademy

Coursera

Edx

Upskillist

Many more....

Module Assignment (In Class Activity)

This assignment has two steps.

Step 1 (40 minutes) : Group Exercise - Students will collect a creative brief

Step 2 (40 minutes) : Group Exercise - Students will design a logo/emblem/symbol based on the brief they collected

Instructions for Step 1 (Creative Brief) :

- *Activity 1 : Identifying stakeholders or clients
(Not more than 10 minutes)*

Students sit in their assigned groups and identify the people who use the space assigned to them most often. These will be their “clients”.

[For example, the main clients for the group that has been assigned “the school library” will be the librarian, other students and teachers who borrow books from the library very often etc. Similarly, the clients for “the school kitchen” group will be the cooks, some students and teachers.]

- *Activity 2 : Prepare the set of questions to ask different clients/stakeholders
(Not more than 10 minutes)*

Each group identifies minimum 5 and maximum 10 questions they must ask their respective clients to understand their vision/needs. They can think of more questions while conducting the interviews.

- *Activity 3 : Interview/Interact with your clients/stakeholders
(Not more than 20 minutes)*

Each group goes outside the classroom to the spaces they have been assigned. Here, they are required to interact with the “clients” they identified based on the set of questions decided by them. Each student must also focus on observing the space closely themselves.

[Remember :

- *Specific questions will help you reach specific ideas for the final design.*
- *Observation is an equally important aspect of this activity. So, do not waste the entire time asking questions to others.*
- *The idea for your design will ultimately be born out of your unique observations, personal experience with the space and interaction with your “clients”. So, use your time wisely.]*

Instructions for Step 2 (Logo Designing) : (40 minutes)

- It is time to give shape to your imagination.
- Use your creative brief, observations and imagination to put a logo/emblem/symbol design on a piece of paper. If you feel comfortable with the software, you could even use Canva for the same activity.
- Write 5-10 lines on the thinking behind how you came up with the design

Instructions for submission :

- Attach your group's creative brief (or the set of questions they used for interviewing their clients) on top of the designs. Also attach your notes how how you came up with the design
- The creative brief should have the name of the group and the group members

Scripting

A script is a **document that includes the setting, characters, dialogue, and stage directions for movies, TV shows, and stage plays**. When directors stage such productions, they follow the instructions provided by the script.

A script when used to make a film is also called a **screenplay**.

Scripts can be original works or adaptations from existing pieces of writing.

A script is a form of narration in which the movements, actions, expressions and dialogue of the characters are described in a certain format. Visual or cinematographic cues may be given, as well as scene descriptions, sound effects, camera angles and scene changes.

In live theatre, script writers are playwrights, and the scripts are also known as playscripts. A movie script, also known as a screenplay is a document that ranges anywhere from 70-180 pages.

A screenplay, is a written text that provides the basis for film production. Screenplays usually include the dialogue spoken by the characters and shot-by-shot outline of the film's action.

A screenplay is a script for anything viewed on a screen, whether it is a film, a short, a web-series, a television show. It's the story on the page told through sounds, dialogue, and action. Screenplays are the backbone of filmmaking. They tell you not only what's happening in a scene, but they also dictate how it should be filmed. It is a document for use by actors, directors, cameramen etc to help prepare them for their work.

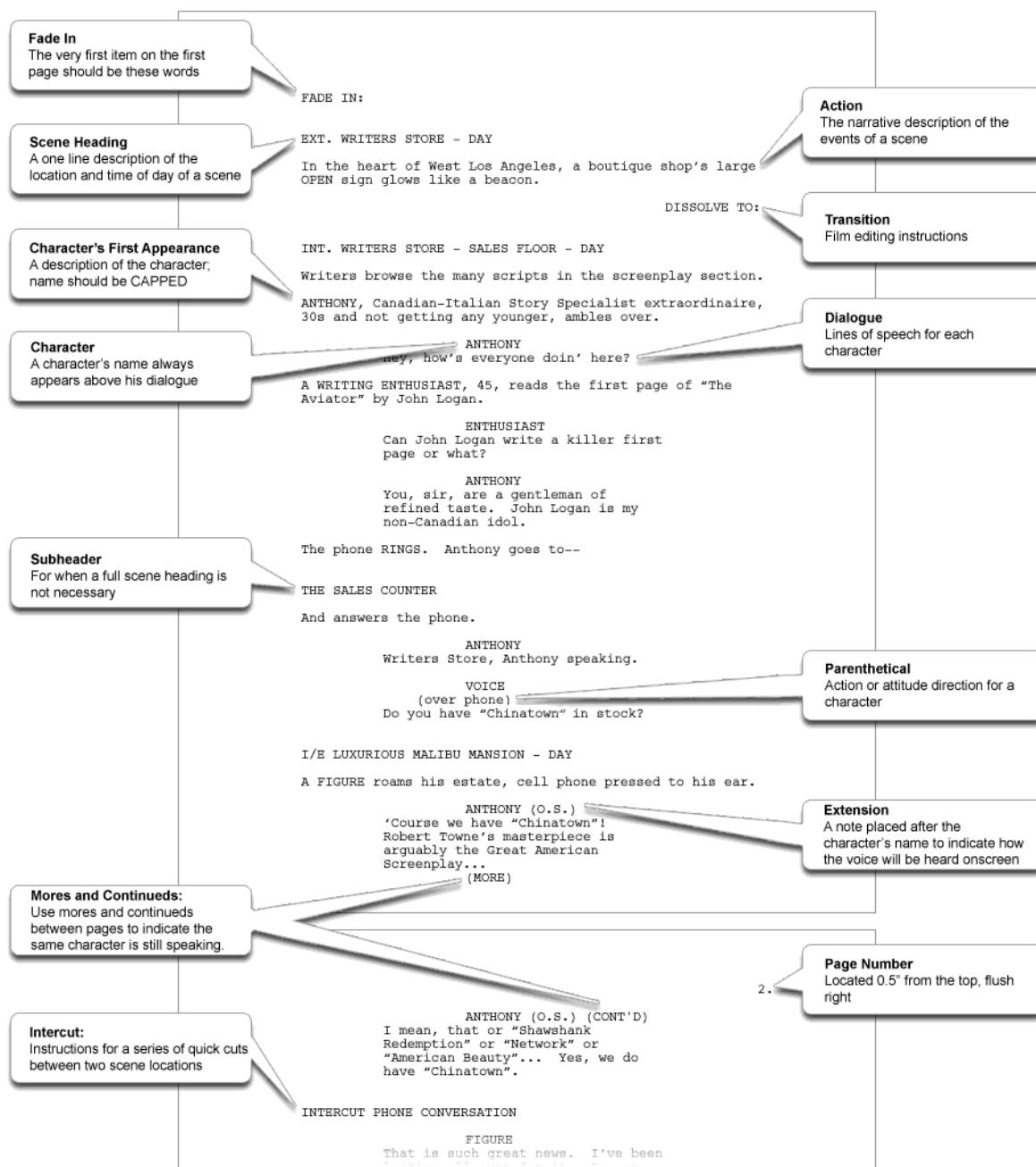
The screenplay is a blueprint for the entire production. It is what the Director uses to develop the vision, what the actors use to mould their characters; it's what the Costume Designer uses to dress the actors and what the production Designer uses to set the scene.

The basics of script formatting are as follows:

- 12-point Courier font size
- 1.5 inch margin on the left of the page
- 1 inch margin on the right of the page
- 1 inch on the top and bottom of the page
- Each page should have approximately 55 lines
- The dialogue block starts 2.5 inches from the left side of the page
- Character names must have uppercase letters and be positioned starting 3.7 inches from the left side of the page
- Page numbers are positioned in the top right corner with a 0.5 inch margin from the top of the page. The first page shall not be numbered, and each number is followed by a period.

An example of a script:

Reference- <https://www.studiobinder.com/blog/how-to-write-a-screenplay/>



Activity: Writing a Script

Instructions for the Activity

In the session you were shown the famous story of the Tortoise and the Hare which all of us have read in our childhood. Today you will write a script based on the story.

Your teacher has explained scripting in class. Now using your imagination and creativity, create a script for the story of the Hare and the Tortoise. The script is meant to be a guide to how the final film will look. So imagine the film that will be made and write the script based on it.

Use a blank paper or notebook to do the exercise.

1. Take the first scene. Visualise how you will want the final film to look like and then write the script.
2. For the scene, write the description, details about voiceover or dialogue that happens, or any music that will be there. Give description of the location of characters, their expressions, the lighting and any other details you would like to see on the screen or the audio that makes it engaging.
Any scene can be shot from different angles (like zooming in, fading out) and different distances. So you have to make the choice for the scene. When writing the script you should give that information for each scene.
To get you started: the first scene will be the opening scene which is set in a jungle on a bright morning. All the animals have collected and the hare and tortoise agree to have a race.
3. Follow the rules for writing a script
4. In the text, add any adjectives words, colour descriptions or sounds that the final film should have.
5. Do this for the next scene and so on, continuing for the entire story.

Try to be as creative and detailed as you can. The detailing in the script helps make the filming process smoother and easier.

Refer to the story and follow it for this activity.

Have fun Scripting!

The Tortoise and the Hare

There once was a speedy hare who bragged about how fast he could run. Tired of hearing him boast, the tortoise challenged him to a race. All the animals in the forest gathered to watch.

Hare ran down the road for a while and then paused to rest. He looked back at the tortoise and cried out, "How do you expect to win this race when you are walking along at your slow, slow pace?"

Hare stretched himself out alongside the road and fell asleep, thinking, "There is plenty of time to relax."

The Tortoise walked and walked. He never, ever stopped until he came to the finish line.

The animals who were watching cheered so loudly for Tortoise, they woke up Hare.

Hare stretched and yawned and began to run again, but it was too late. Tortoise was over the line and had won the race.

After that, the Hare always reminded himself, "Don't brag about your lightning pace, for Slow and Steady won the race!"

Activity: Creating a Storyboard

In the previous session you were shown the famous story of the Tortoise and the Hare which all of us have read in our childhood. You then wrote the script for the story. In today's session we will create a storyboard using that script.

Your teacher has explained storyboards in class. Now using your imagination and creativity, create a storyboard for the script you wrote. The storyboard is meant to be a guide to how the final film will look. So imagine the film that will be made and make the storyboard based on that.

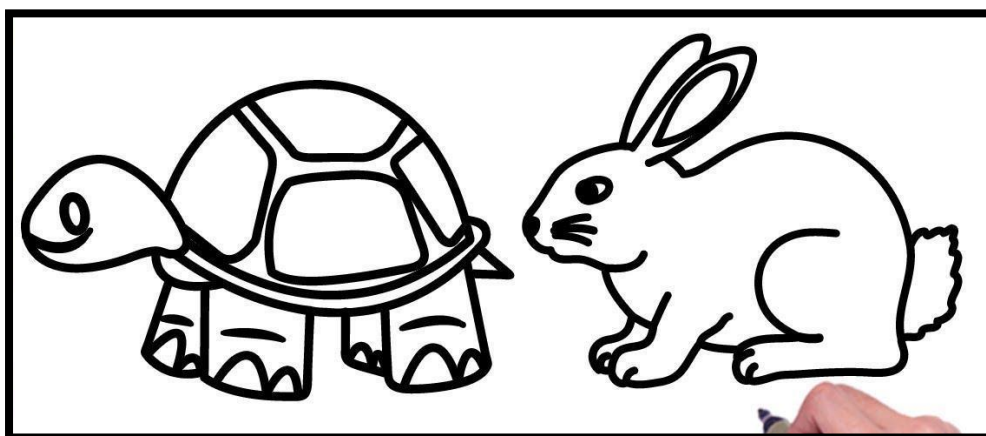
This is not a test of your drawing skills so do not worry about that. Draw to the best of your ability, following the given instructions:

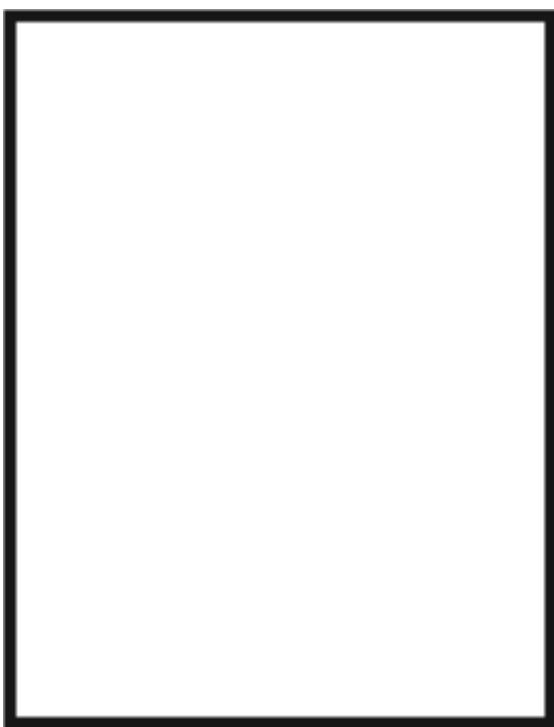
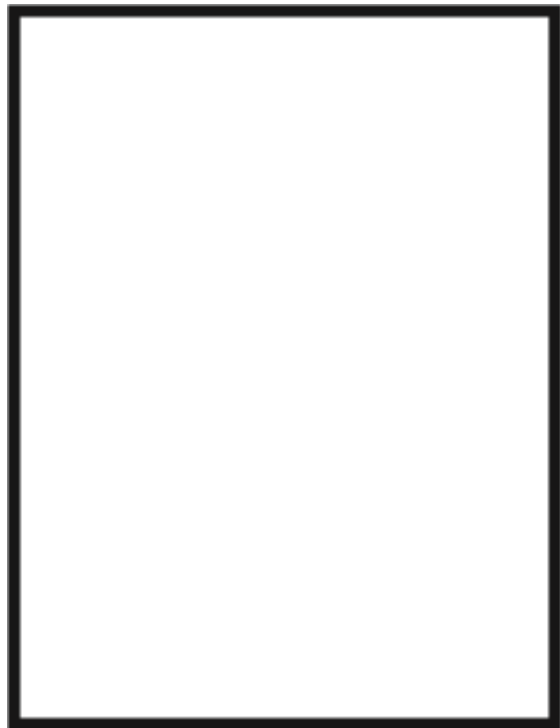
1. Your teacher will give you blank papers with several empty boxes in it.
2. Divide yourselves into groups of 4-5 each.
3. Count the number of scenes that you have in your script. Atleast one panel is needed to represent each scene. Sometimes there may be people moving around in the scene and a single panel may not be sufficient. In this case, you can pick some important moments in the scene and create panels for them. Create atleast 10-12 panels to represent the story
4. Together as a group, plan what each panel will look like and divide the work amongst the group members. Decide the images, the description and other elements you want to add. Example, the first panel will be the opening scene which is set in a jungle. All the animals have collected and are cheering for the race.
5. Draw all the panels as you have planned in the previous step.
6. Use the panels in landscape format.
7. Under each panel add some description lines. This is additional information that is useful when making the film – eg. Dialogue, Sound effects. You can add any adjectives words, colour descriptions or sounds that you like to make it more interesting and engaging.

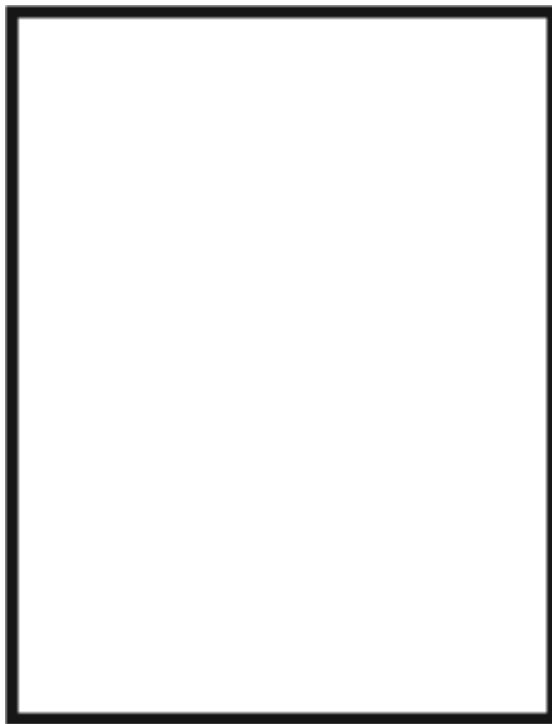
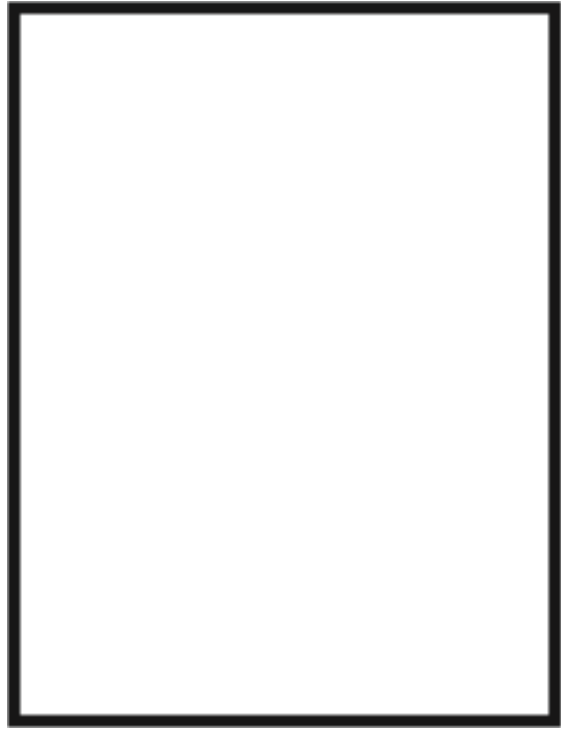
For your reference, one easy-to-draw image is given below.

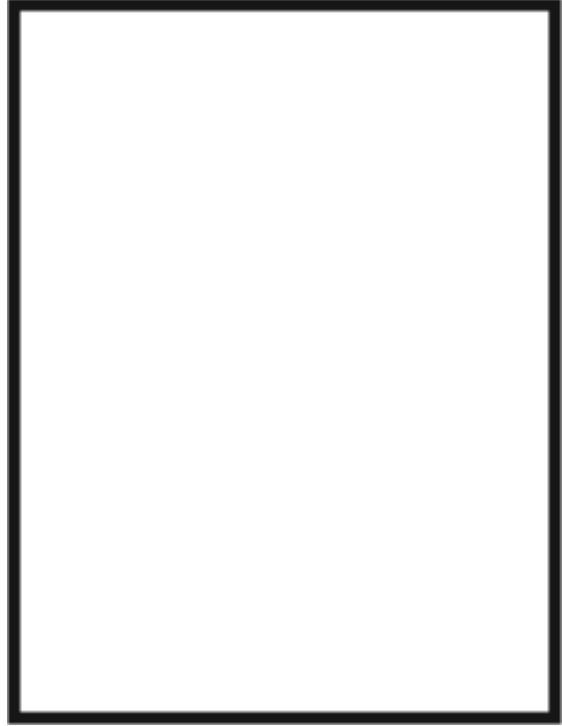
Have fun storyboarding!

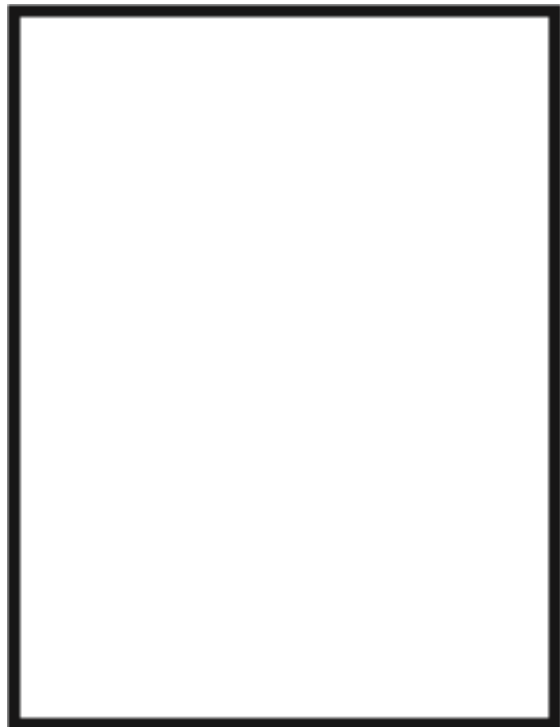
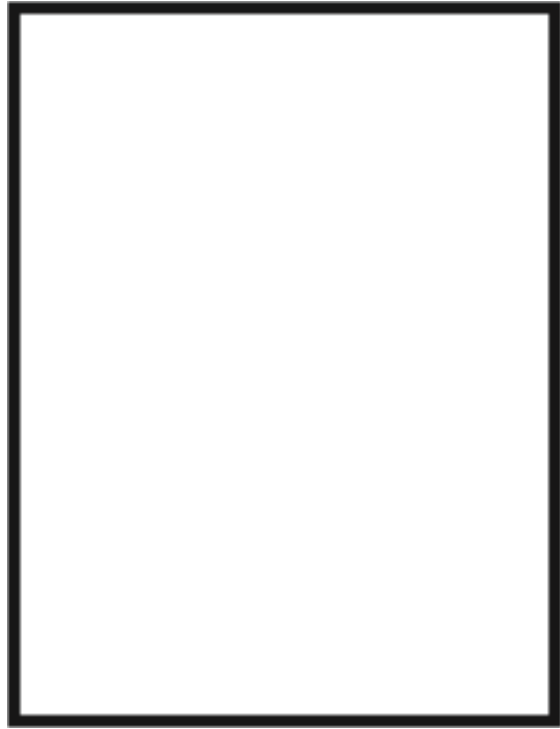
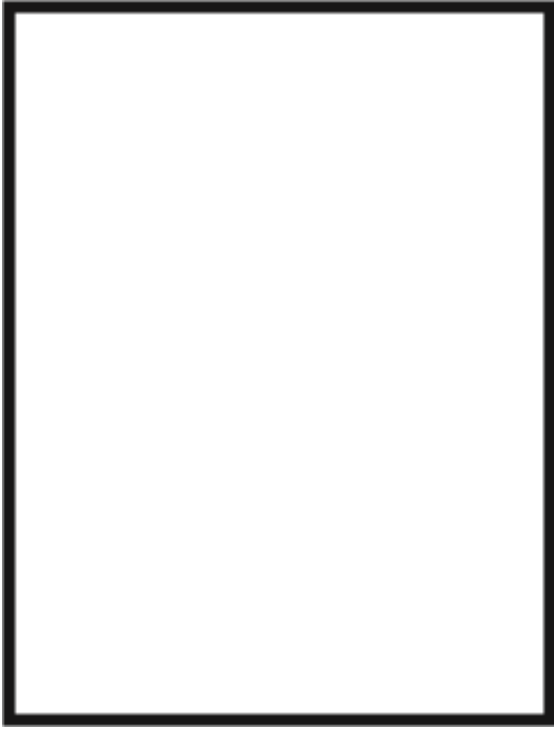
Reference Image:











Storyboarding

A storyboard is a **visual representation of how a story will play out, scene by scene**. It's made up of a chronological series of images, with accompanying notes. A storyboard communicates a filmmaker's vision.

It's a process that gives you and your team members a project's tangible, visual flow when it's time to collaborate and make key creative decisions in the pre-production process.

A storyboard is a graphic organizer that consists of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence. The storyboarding process, was developed at Walt Disney Productions during the early 1930s.

A storyboard is a graphic representation of how your video will unfold, shot by shot. It's made up of a number of squares with illustrations or pictures representing each shot, with notes about what's going on in the scene and what's being said in the script during that shot.

- A visual aid which makes it much easier for you to share and explain your vision for your video with others.
- When you storyboard a video you're setting up a plan for production, including all the shots you'll need, the order that they'll be laid out in, and how the visuals will interact with the script.
- It saves time while making the comic strip/ film as all the details have already been laid out.
- It can be done on paper or online/digitally.
- Storyboards are a powerful way to visually present information.

Storyboards can be created for:

- Commercial advertisement
- Television show
- Instructional video
- Feature film and Independent Film
- YouTube

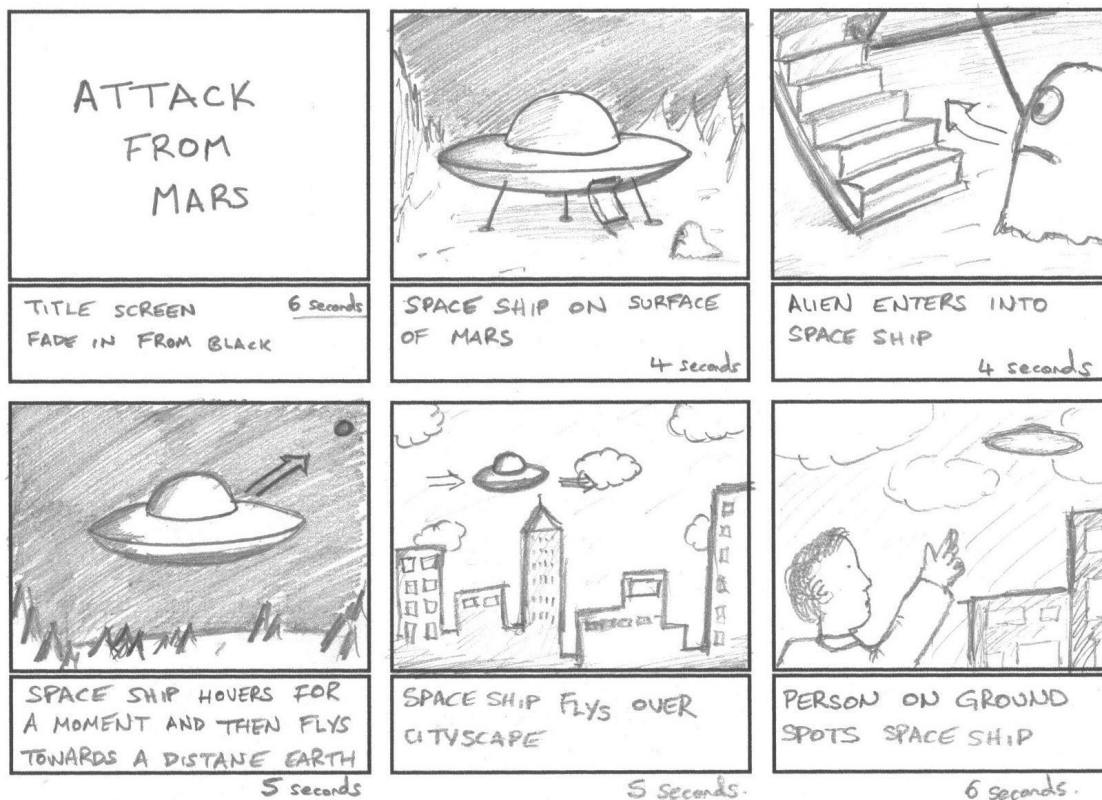
How to Make a Storyboard:

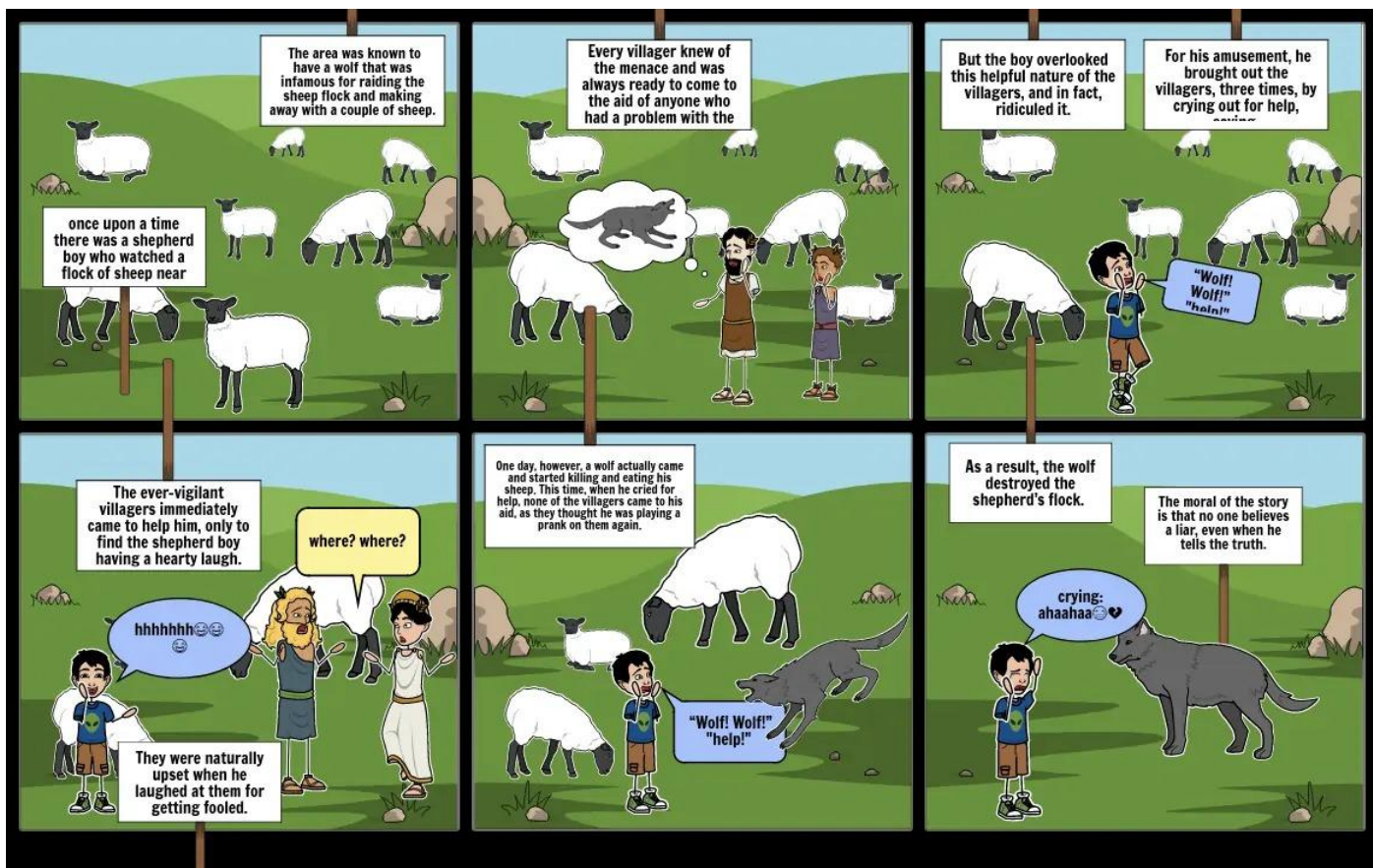
1. Choose if you want to do it on paper or online. The paper template is easily accessible and doesn't require a computer. The downside is it's tricky to make revisions and moving frames around is not possible. Good online storyboard software makes the process a lot simpler.
2. Draw the storyboard- Sketching out your frames, a process known as 'scamping' is where you turn a script from something written into something visual. Scamping is rough, messy and raw – a storyboard in its essential form.
3. Editing- Now decide mood/emotion do you want your piece to have, and how can you communicate it through framing, color, and video transition effects. Here are a few things to consider:
 - The time of the day. Whether it is set in day time or night time.

- Foreground: The area closest to the viewer.
- Middle ground: The area in the centre of a frame. It sits between the background and the foreground.
- Background: The area furthest from the viewer, behind both the foreground and the middle ground.
- The colour scheme
- The sound effects to be added

4. Then camera movement and angles are added. For example:

- Zoom: Gives the impression of moving closer to or away from the subject.
- Pan: Panning involves moving the camera horizontally from one side to the other along a central axis.
- Tilt: The camera stays in a stationary position and focuses on upwards and downwards movements.





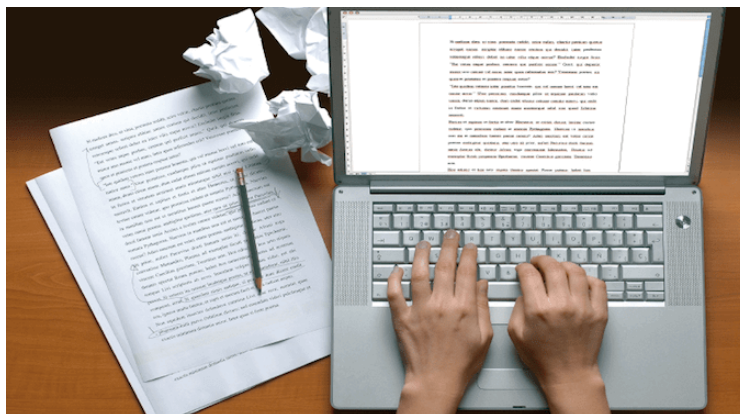
Careers in Film Making

Film making is diverse and involves the roles of various professionals. Following are some of the careers that are related to film-making.

1. Scriptwriter

A scriptwriter or screenplay writer is **a writer who practices the craft of screenwriting, writing screenplays on which mass media, such as films, television programs and video games, are based.**

- Scriptwriters bring stories to life by properly and artistically explaining what happens in situations.
- They work in the entertainment sector, writing scripts for films, television shows, commercials, and other forms of media.
- A scriptwriter's major responsibility is to write scripts according to the specifications of the writer or producer.
- Scripts are the backbone of filmmaking. They tell you not only what's happening in a scene, but they also dictate how it should be filmed. They include the setting, characters, sound effects and camera angles and all minute details.



2. Director

A **film director** makes the film's artistic and dramatic aspects with controlling the making and visualization of the screenplay while guiding the film's actors and filming crew in the fulfilment of that vision.

The film director has the main "role" in making the movie in first choosing the cast members, arranging the graphics of scenes and production design and all other artistic and creative aspects of filmmaking.

- Interpret scripts
- Set the tone of film
- Work with department heads
- Work with casting directors to find talent

- Direct actors and the camera
- Work with editors to assemble the film
- Work with sound and music departments



3. Cinematographer

A cinematographer or director of photography is **the person responsible for the photographing or recording of a film, television production, music video or other live action piece.**

Cinematography represents that visual aspect, whether through the camera and lens choice, angle width, aspect ratio, or other visual elements.

The impact of certain shots also plays a significant role in the overall feel of a film.

The cinematographer's primary goal is to capture the director's vision. Using lighting, camera, and composition techniques, he/she translates that vision into images.



4. Set Designer

A set designer is someone who is in charge of designing and creating sets for films, television, and theatre

- sets are the physical surroundings in which all the action will take place during the production.

The set designer's main goal is to figure out everything that may be needed based on the dialogue in the script.

The set will create the correct **mood and atmosphere**, and be able to give the audience clues as to the time of day, location, season, and historical period.

After reading the script, the set designer will produce plans, drawings and **miniature three-dimensional models** of the set. Floor plans are drawn to scale showing from above the layout of each set and the placement of the furniture and large props.



5. Music Director

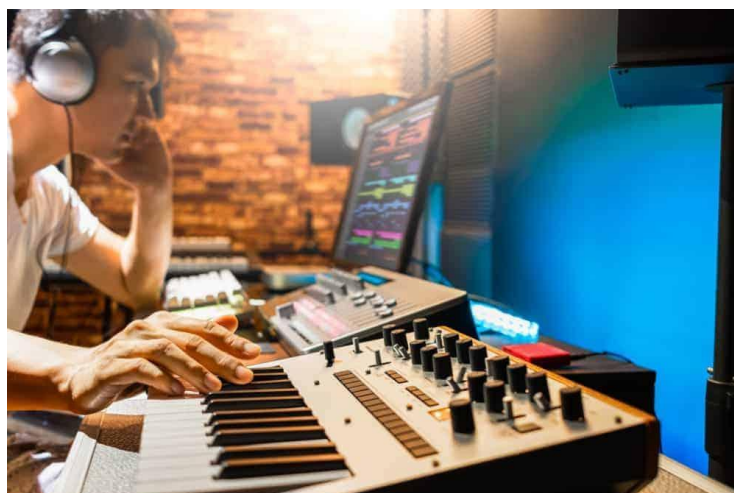
A music director, composes appropriate songs and music to intensify the impact of emotional and dramatic scenes in movies.

Music directors hold auditions to find the best artists or groups to perform particular pieces.

The role involves arranging, mastering, mixing and supervising recording of film music with conducting and orchestration.

The music director oversees the composer and other musicians involved in creating music for a movie and creates the atmosphere of a movie through the soundtrack selection.

A.R. Rahman, Pritam Chakraborty and Amit Trivedi are among the highly respected music directors in India.



6. Lighting Technician

They work in the film, TV and video production industries and are **specially trained to operate technical lighting equipment**. They're responsible for setting up and operating heavy equipment.

The lighting team's work is crucial, as lighting creates the right atmosphere to set a scene and evoke an audience's response.

They provide the relevant lighting and power supply for a film, either on a studio set, or on location.

They set up the lighting equipment before a shoot starts based on the needs of the scene.



7. Graphic Designer

A graphic designer on a TV or film production is responsible for creating any graphic pieces outlined in the script.

They also create promotional materials, like movie posters and digital content.

They are also in charge of all the graphic elements that are outlined in the script including the smallest details like the poster in the background on a wall, cartoon images and others.

Graphic design in movies is used to make magnificent posters, or the setting beautiful and realistic, it is used to tell a story through design. For example, the way a signboard on a shop is created, the lettering on traffic signals, all of it is designed in a way that immediately tells the audience where (location) the story is taking place and when (the time period).

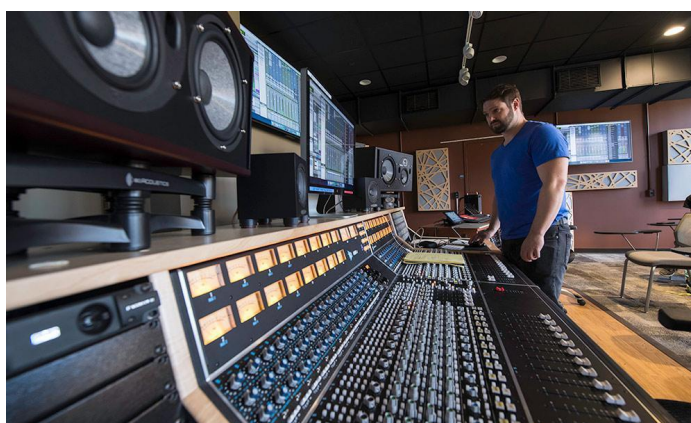


8. Sound Technician

Sound technicians or engineers are responsible for accurately and artistically placing music, dialogue, and sound effects in many of your favorite television shows and movies.

They assemble, operate and maintain the technical equipment used to record, amplify, enhance, mix or reproduce sound.

- production - the recording of all sound on set or on location
- post-production - the balancing, mixing, editing and enhancing of pre-recorded audio.
- select, position, adjust and operate sound equipment, such as booms, fishing rods and microphones, used for amplification and recording
- integrate (synchronise) pre-recorded audio (dialogue, sound effects and music) with visual content
- re-record and synchronise audio (post-syncing)
- mix, edit and balance speech, effects and music
- create and alter sound effects for use in films and television



9. Costume Designer

A costume designer is a person who designs costumes for a film, stage production or television show. The role of the costume designer is to create the characters' outfits or costumes and balance the scenes with texture and colour, etc. He/she works alongside the director, lighting designer, sound designer, and other creative personnel.

Costumes of the cast form an integral part of the film. Costumes help portray the film character's personality to the audience and transform actors into credible people on the screen. They are storytellers that utilize the craft of fashion design to tell a story.

Manish Malhotra, Sabyasachi Mukherjee and Ritu Kumar are some of the most famous costume designers in India.

