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Between formal and non-formal: creative practices, digital storytelling, media education. History through multimedia in secondary schools

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ABSTRACT

1. Reflect on the topic of visual education through digital storytelling practices born in a non-formal environment and subsequently carried out in mixed formal/non-formal environments (Ganino, La Vecchia, 2013; 2015; 2017).

2. Scientific evidence shows that there are still few experiences that constructively integrate formal and non-formal activities (Trentin, 2013).

3. The reflection starts from educational and research projects based on the construction of an integrated educational environment, useful for the creation of a dynamic educational process (Galliani, 2011).

4. All indications that could be useful to the world of schools in light of the recent national plan Cinema for schools in Italy (law 220/2016)

THE CONTEXT

1. According to pedagogical research, young people spend more time interacting with the media than carrying out any other activity, including sleeping (Buckingham, 2019).

2. Young people do not have sufficient skills to read, decode and use images consciously (MIUR, MIBAC, 2018).

3. What to do? It is clear how important an educational intervention around the media is.

THE CONCEPTUAL FRAMEWORK OF MEDIA EDUCATION

1. *education with the media:* technological-didactic paradigm

2. *education for the media:* techno-professional paradigm

3. *education to the media or media literacy:* semiological paradigm
   - responsible access
   - critical ability: knowing how to read and decode media
   - writing skills: produce responsibly and consciously using specific language and respecting regulations

CINEMA ENTERS SCHOOLS: LEGISLATIVE INTERVENTIONS

1. *Law 107 of 2015 includes among the priority objectives the strengthening of skills (...)* *in cinema, in the techniques and media of production and diffusion of images and sounds* *(...).*

2. *In a subsequent intervention (law 220 of 14 November 2016) it is clarified that the* *state provides and supports image education in schools* *(...) And it is expected to structurally support the project with an annual fund.*

3. *The national* *Cinema and Images for School plan* *is born which includes various actions (2018):*
   - *the publication of general guidelines*
   - *the issuing of notices for schools and sector operators*
   - *a national plan for teacher training*

LIGHTS AND SHADOWS OF THIS APPROACH

1. *Positive aspect*: school must allow the acquisition of skills that allow young people to orient themselves critically in the world.

2. *Negative aspects*: these interventions refer to categories that are not in step with either the evolution of the media sector or with advanced pedagogical reflection.

What to do? Pedagogical research can make an important contribution if it cross-references non-formal visual education experiences with the indications of the *National Cinema Plan for Schools.*

THE OPERATIONAL PROPOSAL
Between formal and non-formal: creative practices, digital storytelling, media education.
History through multimedia in secondary schools

Hypothesis

The hypothesis of the experience is that the participatory and authorial practices linked to media making (production-sharing-circulation-socialization) inserted in a structured but dynamic (therefore integrated) learning context can, on the one hand, increase the degree of interest and student involvement, on the other hand, positively influence disciplinary knowledge (learning history) and transversal knowledge (the conscious use of technologies).

MAKING VIDEOS AND CONSTRUCTIVIST TEACHING

Point 1 - Creation of a dynamic educational environment
Openness on the part of the school to learning methods used in real life contexts
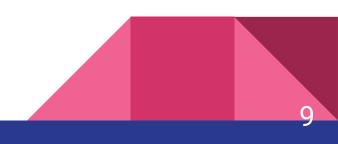(Jonassen, 2002; Galliani, 2011).

Point 2 - Teaching method based on problem solving
The design of the intervention must go beyond the principles of the transmissive lesson and promote laboratory teaching based on the principles of learning by doing (Dewey, Freire, Freinet)

Point 3 - Didactic meanings of "making videos"
Making videos at school can take on different meanings from an educational point of view (Rivoltella, 2017):
- the cognitive function of doing (Dewey, Freire, Freinet).
- cooperation as a learning opportunity
- the educational function of language

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REFLECTION ON WHAT?
(Buckingham, 2007, 2019)

Production: who communicates, why and with what interests?
Who are the owners of the companies? What voices do they give space to?
From TV broadcasters to GAFA companies (Google, Amazon, Facebook, Apple)

Language: semiological approach to textual architecture. How are messages constructed?
How are meanings constructed through the combination of audiovisual codes?

Public/audience: who receives the message? With what possibilities, what uses and meanings?
How do you win the audience through formats, for example? How do GAFA companies handle our data?
How does the public interpret the media?

Representation: messages do not present reality, they represent it. How realistic do they appear? Why are some more realistic than others? What is the relationship with the truth? Are some genres more realistic than others? What is the relationship between directing and representing the world?

DESCRIPTION OF THE EDUCATIONAL PATH AND CONCLUSIONS

Laboratory teaching planning:

- media writing activities (to develop transversal technological skills/skills)
- media reading activities (to develop transversal skills of a critical-reflective nature)
- content activities (to encourage disciplinary skills)

Final evaluation

- degree of interest and involvement of students, on the other:
- acquisition of disciplinary knowledge (learning history)
- acquisition of transversal skills (the conscious use of technologies, the quality of the artefacts created, online participatory methods and critical capacity).

Thanks for the attention :)