

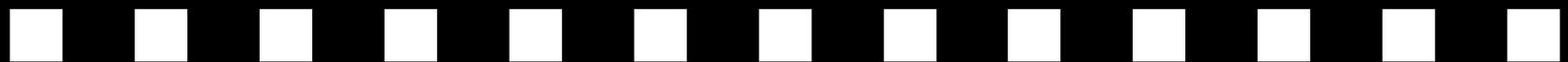
# European Cinema for Active Ageing



C I N A G E

GUIDE

for educators



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CINAGE - European Cinema for Active Ageing

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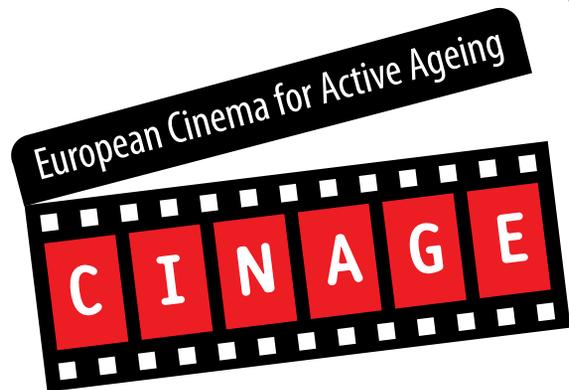
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**LIGHTS,  
CAMERA,  
ACTION!**

65+

# GUIDE

for educators

Maria Helena Antunes | Altheo Valentini | Dušana Findeisen  
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# Abstract

The Guide introduces the CINAGE rationale, approach and programme for interested audiences (adult educators; later life learning providers; older learners; experts; stakeholders) and illustrates how to plan the learning sessions and use the documents. It integrates the schemes of work (session plans) for the modules/units of the training programme with activities that can be undertaken in a peer group situation.

The Guide provides relevant information to the best use of training materials produced to support the CINAGE Course.

# Keywords

CINAGE project;  
CINAGE Short films;  
andragogy;  
competencies for active ageing;  
six feature European films;  
CINAGE Course;  
Session Plans;  
Guide

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## List of Abbreviations

<b>WP</b>	Work package
<b>MBL</b>	Movie-based learning
<b>CBL</b>	Context-based learning

# The CINAGE project

## CINAGE – European Cinema for Active Ageing

<http://cinageproject.eu>

CINAGE - a Grundtvig multilateral project, coordinated by AidLearn with partners from Portugal, United Kingdom, Italy and Slovenia, funded through the European Union Lifelong Learning Programme - is composed of interlinked activities resulting in the production of a learning package aimed at empowering older people towards achieving a more active ageing.

### What are we talking about?

As a response to Europe's demographic ageing and the subsequent increase in the isolation of older people, the CINAGE partnership came together to offer a new approach on learning for active ageing through filmmaking practice and shared cinematographic experiences.

The project ultimately aimed at producing, testing and validating a package of film-oriented tools and learning strategies, the basis for a cinema course for older adults, culminating in the production of 12 short films by citizens of the specified age group, contributing further enhancement of lifelong learning opportunities for the ageing population, using European cinema as a tool.

The package, available in the four languages of the partnership, is the main source for the CINAGE cinema based course for older adults and integrating various resources as: a Guide for adult educators, a Manual for older learners (covering in its six modules the steps for creation and film production), the short films produced during the pilot actions and a selection of six European films that best illustrate the competencies for active ageing.

Alongside fomenting critical thinking and self-reflection methodologies, CINAGE's innovative character focused on engaging the older learners with filmmaking practices to creatively explore their ageing experiences.

Active Ageing allows people to realize their potential for physical, social and mental well-being throughout their lives and to participate actively in society, whilst providing them with adequate protection, security and care, all leading to an extended and healthy life expectancy.

Older people are being encouraged to acquire new skills and participate in society. Active engagement in cognitively stimulating activities is associated with reinforced memory function, decreased depression and increased life satisfaction.

Providing suitable educational resources is vital at this respect, within a central learning paradigm where personalisation, collaboration and informal learning are at the core!

## Target groups

This Guide is addressed mainly to adult educators, later life learning providers and other stakeholders that would like to use this approach in their later life learning activity.

It provides relevant information to the best use of training materials produced to support the CINAGE Course.

# The CINAGE approach

The CINAGE course offers (older adults) an opportunity to reflect upon cinema and films and to experience collaborative activities triggering significant and transformative learning about a more active, healthy and socially engaged living and ageing.

The course is primarily meant for adult educators and older learners and it is framed by principles generated from:

- 🎬 **movie-based learning (MBL)** - a form of learning that uses movies, plus videos, as learning tools. Cinema can be a catalyst for healing and growth for those who are open to learning how movies affect people and to watching certain films with conscious awareness. Cinema allows one to use the effect of imagery, plot, music, etc. in films on the psyche for self reflection, insight, inspiration, emotional release or relief and change. In particular, it can help older people connect with story lines and the movie characters, learning about themselves in more profound ways;
- 🎬 **context-based learning (CBL)** - Refers to the use of real-life and fictional examples in learning environments in order to learn through the actual, practical experience with a subject rather than just its mere theoretical parts. It can be generalized as: The most important single factor influencing learning is the active engagement of the learner with the material. Obtain this - and teach by whatever methods retain this engagement, and most notably from the andragogy and process models (Malcom Knowles).

# Andragogical approach to learning

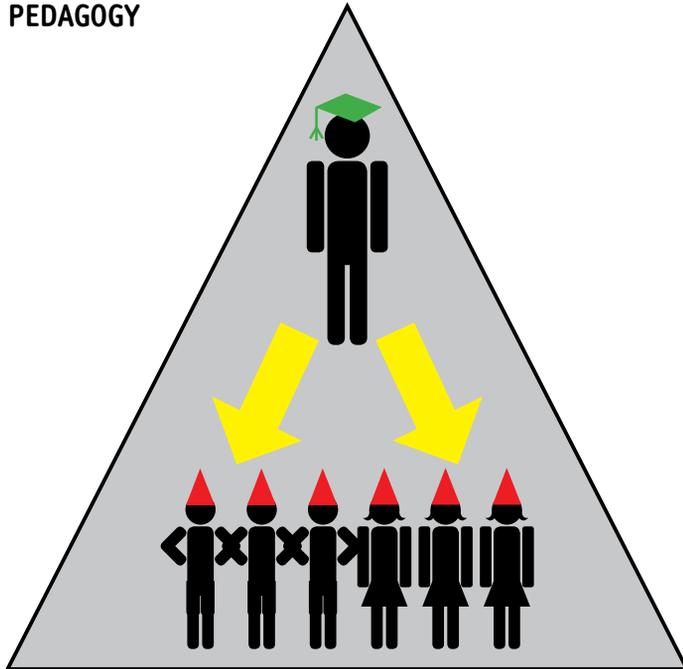
The term andragogy was used by Malcolm Knowles in his work of developing a unified system of adult learning.

It is essentially a process model and is based around the premise that, as an individual matures, his/her need and capacity to be self-directing, to utilize his/her experience in learning, to identify his/her own readiness to learn, and to organize his/her learning around life problems, increases steadily from infancy to pre-adolescence and then increase rapidly during adolescence. Andragogy theory is based on four assumptions that distinguish it from pedagogy or traditional teaching methods (see Table 1 Pedagogy vs. Andragogy).

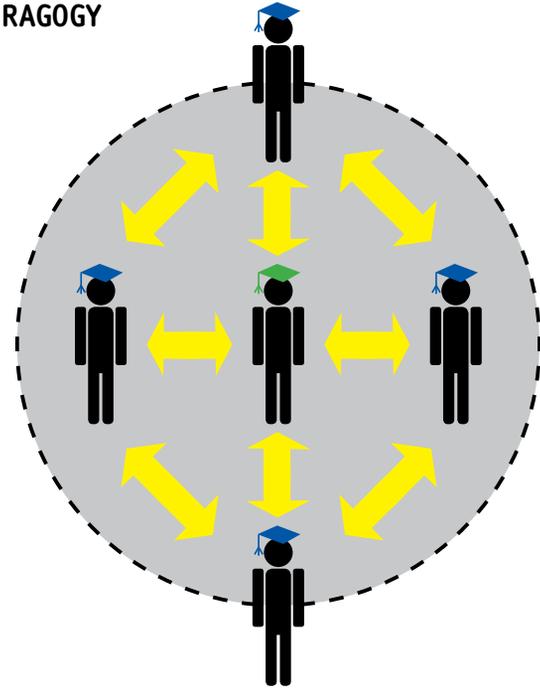
Table 1: Pedagogy vs. Andragogy

Assumptions	Pedagogy Learning Approach	Andragogy Learning Approach
<b>1. Concept of the learner</b>	Role of learner is dependent Teacher takes responsibility for the whole learning process.	Role of learner is essentially self-directing. Role of teacher is to encourage and nurture this self-directed need.
<b>2. Role of learner's experience</b>	Learners bring little experience to the learning situation. Learners dependent on 'expert' input. Main techniques are transmissive/expositive techniques.	Learners' experience over a lifetime is a great resource for learning both for self and others. Learners attach greater significance to what they experience rather than what they are told. Main techniques are experiential techniques.
<b>3. Readiness to learn</b>	Learners learn what they are conditioned to learn to obtain parental, societal approval Fear of failure is a great motivator Learning is standardized and progressive because it is aimed at the same age group and every age group is similar in its learning needs and its readiness to learn.	Learners learn when they feel a need to learn. Learning should meet their needs to help them cope with the demands of their worldhome, work, community, etc. Learning should be organized to meet learner needs and sequenced according to individual's ability and readiness to learn.
<b>4. Orientation to learning</b>	Learning is subject-orientated, with emphasis on content, most of which they may forget because it has no immediate relevance (principle of, 'deferred gratification).	Learners seek to acquire competence to cope with demands of their world; they seek personal development and achievement of potential; they also seek immediate gratification; learning must be relevant and immediately applicable.

## PEDAGOGY



## ANDRAGOGY



In short, according to Knowles, the andragogic model is a process model, not a content model that has been employed by traditional education. The andragogical educator is a facilitator, a consultant, a change agent, who prepares in advance a set of procedures for involving the learners in a process of:

- ⊙ establishing a climate conducive to learning;
- ⊙ creating a mechanism for mutual planning;
- ⊙ diagnosing the needs for learning;
- ⊙ formulating objectives and therefore content which will satisfy these needs;
- ⊙ designing a pattern of learning experiences;
- ⊙ conducting these learning experiences with suitable techniques and materials;
- ⊙ evaluating the learning outcomes and re-diagnosing learning needs.

# Implications for the CINAGE course and learning strategy

The andragogy learning approach has sensible implications not only for the roles of the learners and educators, but also for the overall design of the CINAGE course and the learning methods and techniques that will be anticipated and implemented during the course, as follows:

**1. Informal environments:** Motivation of the individual is an intrinsic process (the 'push' from within, which is self-generated), so that they are self-directing. Crucial to create learning environment that harnesses these intrinsic drives and not an environment that suppresses them. An informal environment is best. Formality can create tension and tension impedes learning;

**2. Appropriate support:** Self-directing individuals occasionally need support. The role of the educator is to recognize when this exists and provide the appropriate support, either personally or using peer group members;

**3. Problem-solving situations:** Wherever possible the experience of each individual must be tapped. To deny a person's experience is to deny that person. The probing of experience from people with different backgrounds so that they may learn from each other is one of the fundamentals of Action Learning which has been applied with notable success in problem-solving situations;

**4. Active learning:** The participative method should be widely used on CINAGE course because:

- ⦿ it utilizes members' experience for the benefit of others, including the educator;
- ⦿ it is only by having an experience that people begin the cycle of learning;
- ⦿ involvement in an experience ensures that the span of attention is widened so the participants learn more;
- ⦿ by taking part in an experience, participants not only gain knowledge and skill, but also have certain feelings and emotions that can be a powerful way of changing attitudes and can give them greater self-insight and greater insight into others.

**5. Learning contract:** The content of a programme should be a contract between educator and learner. This meets the learner's needs for relevance to the present and moves away from the principle of deferred gratification, which is unacceptable for most adults. The involvement of the learner in deciding programme content also increases commitment because they part-own the decision.

**6. Reinforcement of the learning:** There should be ample opportunity to reinforce the learning by varying methods. Reinforcement is a vital part of the learning process and methods used should vary according to subject material and individual learning styles. Variety stimulates and makes the learner more receptive.

## Learning centered on the older adult

The CINAGE Course centered on the older person, will be processed with face to face sessions and a cinema workshop and appealing to an active learning approach.

The educator will be a facilitator, a consultant, a change agent, who prepares in advance a set of procedures for involving the learners in the learning process and taking into consideration the proposed methods, tasks and activities put in the session plans (schemes of work) of the CINAGE Guide.

The reflection on the experiences of real life and fiction, new learning and the sharing in small groups of peers, facilitate understanding of how reality is influenced by past experiences, the current perceptions and expectations about the future. When experiences are meaningful, it becomes easier to choose new ways of being and acting!

Cinema will help older learners to establish rapport and significant commitments to aspects of the ageing process. This by viewing and debating European films and being dynamically involved on shooting their own short-films about ageing, identifying possible strategies for a more active, healthy and socially engaged ageing.

# The European films and the model of competencies for active ageing

The CINAGE course, assuming that movies about active ageing can lead older people to reflect and to adopt the necessary competencies to age well and proactively, provides older learners with a privileged contact with cinema, integrating film education with significant learning experiences.

CINAGE also highlights lesser known films based on personal experience and narrative situations, starring older actors, offering a different experience to the big budget films found at the multiplexes. These films, addressed to an audience of certain age, can also enter into dialogue with some pressing social issues, thus becoming an indicative and illustrative tool of a certain social status quo...

The films considered provide vast study material of the representation trends of older individuals in the movies and how stereotypes about ageing are transformed into narrative and fictional material. The images of frail elderly, vulnerable, passive, dependent, which largely correspond to the stereotypes shared by society, are replaced by other images “rejuvenated” and revalued, more in tune with the idea which active ageing aims to highlight.

This can happen throughout the narratives, when the arcs of the characters correspond to a proactive and combative evolution of prejudices, in order to adapt to the challenges of age and prove that they are able to change their behavior and acquire competencies for active ageing or at the outset, when characters are presented as active older adults, with very marked or unconventional personalities, and it is their action on others and the environment around them that drives the narrative.

## Model of competencies for active ageing

According to the structured literature review undertaken using evidence from 2000 onwards, across Portugal, United Kingdom, Italy and Slovenia, six competencies for active ageing were considered:

# The competencies

**Learning.** The trend is for participation among older people to be higher in non-formal than formal learning, and to lessen with age. The University of the Third Age (U3A) has played a vital role. In Portugal U3As are mainly urban, and include parallel activities such as theatre. In Slovenia, networks of U3As and other providers support personal growth, paid or non-paid work, active citizenship and local development. In Italy, U3As play a vital role to overcome the dropping involvement of older people, in the UK U3A learning strongly engages with health and emotional interests, less strongly with others. Lifecourse inequalities impact on later life learning.

**Civic and community.** Civic and community participation can be assisted by flexible retirement transitions, supporting volunteering opportunities, recognising and rewarding family care, and valuing creative activity. As in Portugal, project interventions can encourage active ageing through improving community environments supporting social participation and inclusion. Education can promote skills for democratic citizenship, as in Slovenia. The growth of volunteering in Italy runs alongside traditions of family care (grand-parenting). In the UK volunteering is strongly targeted in spite of cuts in financial support to the voluntary sector.

**Health.** Promoting health for active ageing needs to take account of diversity by age and health status. The Portuguese National Health plan promotes intervention principles of autonomy, active participation, self-fulfilment and dignity. In Slovenia, a high proportion of older people have a long-standing illness: self-care depends on functional capacity, opportunities for stimulating activity, and attitudes. In Italy, the focus is on lifecourse lifestyle and on integrated home care. In the UK, influences on well-being include an asset based outlook, social engagement and setting own norms. Informal learning with social engagement can improve wellbeing.

**Emotional.** The evolution of family structures is a big factor in emotional wellbeing in Portugal where a focus needs to be on appropriate homes. In Slovenia, mental and emotional concerns are a most frequent reason for using primary health care: positive leisure activities are predictive of emotional satisfaction. In Italy the crucial role of extended family and friendship in emotional wellbeing is known, along with independence, dignity, care and support. In the UK, research highlights the importance of independence, control, autonomy and activities that reduce loneliness.

**Financial/economic.** Labour force participation, a key factor in promoting active ageing, fell substantially in Portugal from 78% in 1974 to 52% in 2008. In Slovenia, only 1 in 3 of people aged 55+ are employed. In the UK, long-term unemployment is highest among over 50s. There is a need for non-discriminatory attitudes at work and pension systems rewarding later retirement to reduce financial anxiety. In Italy retirement tends to be sudden; rising proportions of the elderly live alone.

**Technological.** In Portugal, where older people use computers less, training is needed for digital inclusion towards autonomy and social participation. In Slovenia, both assistive technology and internet use needs developing: older people alone are disadvantaged if not internet users. In Italy internet use is growing among older people, but households with only older people are less skilled. In the UK older people value digital, but need support as circumstances and technology move on.

## Needs and recommendations

A lifecourse learning approach is vital, considering diversity, citizenship, creative leisure, relationships, resilience, and removing structural barriers. Strengths of U3As can be expanded through effective partnerships and activating other learning sectors. Portugal emphasized joining up different policies, public and private initiatives, principles of autonomy, participation, self-fulfilment and dignity, action for caregivers and developing more participatory and learning spaces. Slovenia emphasised the need for formal and informal education towards knowledge, culture and self-realisation, dialogue between different older ages, and passing knowledge across generations. Older age needs a holistic, less medicalised approach, considering the balance between happy and productive later life. Gender issues need attention. Lifelong education requires more flexible transitions from work. Italy recommended a professional qualification of expert in lifelong learning; and further training for work-retirement transitions. Older people's increasing commitment to volunteering needs to be seen as a strength. The UK recommended including older learners in educational planning, affordable courses, increasing pre-retirement training, challenging inequalities, developing opportunities to fit volunteering with informal care and leisure interests, and promoting health through peer networks. An empowering, strength based focus is needed, respecting the variety and resources of older people. Finally, society needs challenging imaginatively to rethink older age.

# European cinema review

A central element of the CINAGE Project is to explore the way in which contemporary European Cinema reflects the six competencies and this research was conducted in parallel to the research into active ageing and learning.

Focus Groups of up to twelve members were based upon a cross-section of gender and age ranges from 55 – 60+, and selection was based upon people who were involved in active learning, either as participants or providers, and experts in European Cinema.

After a rigorous process of research, critical analysis and confirmation by the target audience, the six feature European films that best illustrate the competencies for active ageing were selected, as follows:



*Before Twilight*, 2009, by Jacek Blawut



*Mid-August Lunch*, 2008, by Gianni Di Gregorio



*Empties*, 2007, by Jan Sverák



*The Best Exotic Marigold Hotel*, 2012, by John Madden



*Good to go*, 2012, by Mateus Luzar



*Vidange Perdue*, 2006, by Geoffrey Enthoven

Trailers and factsheets on each of the films are available at the project website at <http://cinageproject.eu/en/package/films.html>

The research itself ultimately provides considerable insights and the final six films reflect an intriguing cross-section of approaches towards active ageing and the six competencies, as reflected in European cinema.

# CINAGE Course

When experiences are meaningful, it becomes easier to choose new ways of being and acting!

Cinema will help in establishing a rapport and significant commitments to the selected aspects of the ageing process.

The course enables older learners to shoot their own films about active ageing based on their self-reflection concerning the issues of old age and identification of adequate active ageing strategies.

## Structure, length and learning objectives

The course will be composed of the following modules (see table 2 for more details):

- 1) Let's get into the CINAGE course
- 2) My active ageing story...
- 3) Did you say old age? Did you say active ageing?
- 4) Being active is my way of life. What about yours?
- 5) Filmmaking
  - Unit 1: European cinema and active ageing
  - Unit 2: Scriptwriting: from life stories to movies
  - Unit 3: Directing: visual storytelling
  - Unit 4: Producing: how to organize the production of a short film
  - Unit 5: Editing: from the shot to the Film
- 6) Cinema workshop

The CINAGE course is in six modules lasting an estimated 73 to 100 hours in total. These values are only indicative as well as the proposed distribution for 73 hours in Table 2. The duration of the Cinema Workshop is 30 hours but may run longer depending on the conditions for shooting the three short films. It is difficult to predict the exact duration, since much will also depend on the particular characteristics of each group. For each Action must be planned in detail the length of each of its modules/units, taking into account the specific situation of its implementation and make known the schedule before the start to the participants.

## Table 2: Structure, length and learning objectives of the CINAGE course

Module/Unit		Learning Objective	Estimated time
1. Let's get into the CINAGE course		At the end of this module you will be aware of the CINAGE Project, its background, main goals and products. You will also get an overview of the course (objectives; subjects; methods; length; roles) and will meet the participants face to face (learners and facilitators).	2 hours
2. My active ageing story...		At the end of this module you will be aware of your own attitude towards active ageing and be able to use some simple, effective and customizable techniques for the positive management of physical, emotional and relational tensions.	4 hours
3. Did You say active ageing? Did you say active older people?		At the end of this module you will have been made more aware of your own attitude towards ageing and will have an improved understanding of active ageing. You will understand that all generations have to actively reposition themselves in a transforming society.	4 hours
4. Being active is my way of life. What about yours?		At the end of this unit you will be aware that active ageing is a result of interaction between an individual and his/her own environment. You will be able to grasp the impact of life stories on living in later life; to rethink one's way of life; to examine how to make one's life better in older age and to enlist and share personal experiences.	3 hours
5. Filmmaking	Unit 1 European Cinema and Active Ageing	At the end of this unit you will be able to apply your own understanding and experience of ageing to an analysis of European cinema, particularly with regard to the depiction of active ageing and senior citizens. You will also explore short films and be introduced to how to develop ideas for short films.	6 hours
	Unit 2 Scriptwriting: from life stories to movies	At the end of this unit you will be aware of screenwriting and all its interactions with the audiovisual and film creation professions, and be able to write and prepare the three final scripts for the CINAGE short movies.	6 hours
	Unit 3 Directing: visual storytelling	At the end of this unit you will understand the role of the director in filmmaking; how the director contributes to the final film; what technical skills are needed to direct a film and you will develop the ability to collaborate and communicate with colleagues.	6 hours
	Unit 4 Producing: how to organize the production of a short film	At the end of this unit you will be able to conceive and organize the preparation of a short film, managing people (cast and technical crew) as well as practical elements of the shooting (sets, decoration, props, wardrobe, make-up, etc.).	6 hours
	Unit 5 Editing: from the shot to the Film	At the end of this unit you will be aware of the editor's role; of the different stages of editing a film and what technical skills are needed to edit. Your ability to collaborate and communicate with colleagues will be reinforced by involvement in practical activities.	6 hours
6. Cinema workshop		You will produce three short films in groups, mobilizing the learning made during the previous five modules and testing your abilities in more than one cinematic function.	30 hours

## Further reading

You can complete the information available in this Guide with:

- 🎯 **Project website** provides access to pertinent information about the project, dissemination material, main outcomes and products, in the four languages of the partnership (PT; EN; IT and SI).
- 🎯 **Learning Manual** (targeted to the older learners) contains background theory, relevant information and some activities/ problem/questions that can be used to stimulate self- reflection on the topics worked out across the face to face sessions of the course, in the four languages of the partnership (PT; EN; IT and SI).
- 🎯 **Glossary** with the key terms used in the four languages of the partnership (PT; EN; IT and SI).
- 🎯 **Research Reports** in the dimensions considered: active ageing and learning for active ageing and European films related to the competencies of active ageing. You can have the whole research reports by **contacting** the consortium and an **executive summary** is available at project website in the four languages of the partnership (PT; EN; IT and SI).
- 🎯 **Session Plans** by module/unit, annexed to this Guide, in the four languages of the partnership (PT; EN; IT and SI).

Be aware that learners should be invited to complete the grid annexed to this Guide (Annex A) every time that, independently at home or in group sessions during the course, watch one of the 6 movies selected in the scope of CINAGE.

# Session Plans

<b>Module 1: Let's get into the CINAGE Course</b>	
<b>INTRODUCTION:</b> In this initial module it is intended that all participants understand the context in which the CINAGE course has been designed and why it is of such value to engage older people in attractive and motivating learning activities throughout life, allowing them a committed, active and healthy involvement in European societies. It is also important that participants have an integrated view of the course, understanding its structure and themes as well as the competences to be developed, leading to the production of short films. Finally, it is essential from the outset to build group solidarity, so that by the final workshop the participants are able to work like a real film crew.	
<b>LEARNING OUTCOMES:</b> In this module, participants – both learners and facilitators – will be introduced to each other and have their attention drawn to the main goals and products of the CINAGE Project with an overview of the course that is being provided – its objectives, subjects, methods, lengths and roles.	

<b>Module 1</b>	<b>TIME:</b> how long will each activity take?
<p><b>Introduction/welcome of the participants</b></p> <p><b>Open session:</b> Welcome by the facilitator. A brief introduction of the participants. Outline structure of the session.</p> <p><b>Questioning the group:</b> Why are you here? What are your expectations of the CINAGE course? Register the motives and expectations in a flip chart, visible to all. Brief discussion and exchange of ideas.</p> <p><b>Learning check:</b> confirm that learners understand the session format.</p>	10 minutes
<p><b>1.1. The CINAGE Project: rational, background, objectives, strategies and products;</b></p> <p><b>The ageing population/society, later-life learning and the CINAGE Project.</b></p> <p><b>Teaching/Methods:</b> short introduction to the topic; objective of the tasks (team work and guided group discussion); summary of key conclusions.</p> <p><b>Resources:</b> make available some statistics (EU and national) related to changing demographics; manual of the learners – Module 1; CINAGE Project website: <a href="http://cinageproject.eu/en/">http://cinageproject.eu/en/</a></p>	30 minutes

<p><b>Task/activity:</b> Teamwork. In small groups, participants discuss and focus on their country/region/locality and consider:</p> <ul style="list-style-type: none"> <li>⊙ the profile and impact of the ageing population;</li> <li>⊙ political steps that have been taken to address the needs and impact of the ageing population;</li> <li>⊙ the impact and relevance of later-life learning and the CINAGE Project in this context.</li> </ul> <p>There will be guided group discussion, plenary discussion and a summary of key conclusions.</p> <p><b>Learning check:</b> check that learners come up with a variety of realistic responses; that each group has at least three responses on each sub-topic; invite the participants to establish the main conclusion of the group discussion.</p>	
<p><b>1.2. The CINAGE Course</b></p> <p><b>Teaching/Methods:</b> short introduction to the topic; plenary discussion; clarification of doubts.</p> <p><b>Resources:</b> Manual for learners – Module 1; CINAGE Project website: <a href="http://cinageproject.eu/en/">http://cinageproject.eu/en/</a></p> <p><b>Task/activity:</b> plenary discussion about the course, its structure, length, modules and specific learning objectives.</p> <p><b>Learning check:</b> confirm that participants identify the main characteristics of the CINAGE course. Watch either the trailers or some selected clips of the 6 selected CINAGE movies with the participants, in order to have a more focused discussion within project topics: <a href="http://cinageproject.eu/en/package/films.html">http://cinageproject.eu/en/package/films.html</a></p>	15 minutes
<p><b>1.3. Ice breaker: The Movie of My Life</b></p> <p>An effective ice breaker will begin the conversation, reinforce the topic and encourage participants to enjoy their interaction and be positively receptive to the next sessions of the course. When participants don't know each other, the ice breaker is intended to help them introduce themselves to each other.</p> <p><b>Resources needed:</b> prepare and make available cards with photos of well-known actors of both sexes<sup>1</sup>.</p> <p><b>Example:</b> If someone would like to introduce himself or help depict his life using the image of movie star John Wayne, this card, illustrated right, could be chosen and the participant should then give a title to the film and write it in the yellow space, e.g.: "The Vigilante" or "The Magnificent" or "My Life is an Adventure" or "Crossing the West"...</p> <p>Provide some blank cards for participants who might select actors not anticipated.</p>	60 minutes

<sup>1</sup> Films' genres: action; adventure; comedy, crime & gangster; drama; epics/historical; horror; musicals/dance; science fiction; war or western

<p><b>Instructions</b> (step by step):</p> <ol style="list-style-type: none"> <li>1) give the participants five to ten minutes to imagine what kind of movie could be made about their lives and who they would cast to play them;</li> <li>2) make available the cards you prepared in advance and ask participants to choose one of the cards;</li> <li>3) ask each participant to give a title to the movie and register it with the gender of the chosen actor;</li> <li>4) invite each participant to share his or her movie fantasies and his or her reflections with the others and in so doing, explain the reasons for his or her choice. The card can be used as a visual aid.</li> </ol> <p>Leave the selected cards in a central location during the ice-breaker to encourage further introductions and discussions.</p> <p><b>Debriefing:</b></p> <p>Plenary discussion focusing on the topics</p> <ul style="list-style-type: none"> <li>⊗ what we found out about each other;</li> <li>⊗ experiences that bring us together and things that distinguish us;</li> <li>⊗ what importance cinema has in our lives;</li> <li>⊗ are we ready to start this adventure that will take us to the production of short films based on our own lives?</li> </ul>	
<p><b>Closing</b></p> <p>Make a short and concise summary with the participants on the activity undertaken.</p> <p>Check if, at the end of the module, participants understand the context of the CINAGE course within European ageing societies and have an integrated overview of the course.</p> <p>Verify that participants feel comfortable in the group and motivate them for the next steps.</p> <p>Establish briefly the bridge for the next module, underlining its relevance within the programme outlined.</p>	<p>5 minutes</p>
<p><b>TOTAL DURATION:</b></p>	<p><b>2 hours session</b></p>



## Module 2: My active ageing story...

### INTRODUCTION:

The objective of this module is to encourage the participants to develop a deeper understanding of themselves in relation to the themes of the project and active ageing, allowing the creation of a working group and limiting stress factors through learning simple, effective and customizable techniques for the positive management of physical, emotional and relational tensions.

Following the introductory module on the presentation of the CINAGE course, this next module, "My active ageing story..." aims to establish favourable conditions and a conducive atmosphere for the successful progress and implementation of the course. Through non-formal education activities, the participants will be encouraged to develop a deeper awareness of their understanding of the expression "active ageing." At the same time, we will investigate and experiment with useful techniques for stress management and positive behaviour in team- work settings.

The methodology will be largely experiential, based on a balanced alternation of phases and moments of reflection, along with experiential training in order to acquire new knowledge, develop awareness and establish new skills.

The main components of the course are:

- a) experiential activities (practical exercises, role-play, etc.);
- b) group debriefing;
- c) theoretical content to structure the learning activities.

The sequence of these phases and their distribution during each session are mostly determined by the needs of the class and the issues that will gradually emerge.

### LEARNING OUTCOMES:

After studying this unit, participants will be able to:

- ⊙ Ensure the best conditions of efficiency and effectiveness to avoid episodes of organizational discomfort;
- ⊙ Recognize the causes of stress and possible consequences;
- ⊙ Adopt techniques to manage stress and to measure the benefits;
- ⊙ Transform stress to the benefit of their work;
- ⊙ Exploit group working to achieve shared goals.

<b>Module 2</b>	<b>TIME:</b> how long will each activity take?
<p><b>SESSION 1: Wellness promotion and stress management</b></p> <p><b>WARM-UP – GET TO KNOW EACH OTHER</b> Start the lesson with the following warm-up activities with the aim of helping students get to know each other.</p> <p><b>1) Find the lie:</b> prepare small pieces of paper, one for each person. Give each person a small piece of paper and tell them to write three pieces of information about themselves on paper. Two of these bits of information must be true, while one will be a lie.</p> <p>Example:</p> <ul style="list-style-type: none"> <li>⊙ my name is Sophal (true);</li> <li>⊙ I am married (false);</li> <li>⊙ I visited Japan in 1999 (true).</li> </ul> <p>Go around the classroom, reading the information that fellow students have written and trying to work out which statements are lies.</p>	<p><b>TOTAL DURATION:</b> <b>2 hours</b></p> <p>10 - 15 minutes</p>
<p><b>2) Find someone who</b> will prepare paper and pens. Before the class, prepare game sheets with the following sentences: e.g. find someone who:</p> <ul style="list-style-type: none"> <li>..... likes fishing;</li> <li>..... comes from London;</li> <li>..... has two older brothers;</li> <li>..... can ride a motorbike;</li> <li>..... is married;</li> <li>..... has two children.</li> </ul>	<p>10 - 15 minutes</p>

The trainer writes the game sheet on the board and the students copy it. The students then stand up and have to ask each other questions to find someone who “likes fishing” or “is married.” When they find someone they must write their name on the game sheet. They should find a different person for each statement...

e.g.: Sophal likes fishing; Thary comes from Battambang; Tivea has two older brothers; Sopheap can ride a motorbike; Sokheng is married; Chetra has two children.

### RECOGNITION OF OWN FEELINGS AND EMOTION

Now that the group is more connected, you can start to learn more about each student’s character. This will help you to better define the different peculiarities of each participant. It will also help identify participants’ emotions and identify ways in which they can interact with each other.

**Task 1:** Ask participants to read the statement in annex 1 and answer “true” if he or she thinks or acts usually or often in the way described, or “false” if he or she rarely acts or thinks in such a manner. Endeavour to collect answers to all points, even if sometimes it is difficult, encourage participants to try to think about their most frequent patterns of behaviour.

**Task 2:** Once the statements are answered, ask each participant to fill in the following form. Give to each “True” answer 1 as a value and write it down according to the question.

A		B		C	
Questions	Points	Questions	Points	Questions	Points
1		3		2	
6		4		5	
10		8		7	
11		12		9	
14		15		13	
17		18		16	
21		29		19	
23		24		22	
27		25		26	
30		28		29	
31		33		34	
32		35		36	
TOT A		TOT B		TOT C	

20 - 30 minutes

<p><b>Task 3:</b> Now sum up the points of each column. Give each participant the graphic in annex 2 and ask them to draw a line unifying the three points.</p> <p><b>Task 4:</b> Analyze with participants their profile and discuss whether they feel it to be in line with the results or not.</p>	
<p><b>STRESS MANAGEMENT</b></p> <p>Let learners reflect on stressful aspects of their lives and how they react physically, mentally and emotionally to different conditions. Let them think about how stress is affecting their physical and mental well-being in everyday life.</p> <p><b>TASK 1:</b> Ask them to write a brief description of a recent situation that caused them stress; let them summarize their mental, emotional and physical states at the time – if they prefer they can also draw.</p> <p><b>TASK 2:</b> Ask them to stand up and relax their bodies, using a “body scanning” technique. This practice is not simply about relaxation but also aims to raise awareness of the different regions of the body, allowing participants to experience how each part feels without trying to change anything. Ask them to close their eyes and every three minutes set them the following tasks:</p> <ol style="list-style-type: none"> <li>1. search for a part of the body that is relaxed;</li> <li>2. identify it;</li> <li>3. spread the sensation to the more tense parts of your body.</li> </ol> <p><b>TASK 3:</b> Share with the learners some basic knowledge of resource management – the value of making a to-do list, following a written plan, setting goals and following through, avoiding procrastination, which is a major cause of stress. The to-do list should be realistic and then the most important tasks on the list should be done first.</p> <p>Next take a 10-minute break, asking participants to go outside together, talking to each other and exchanging positive experiences.</p> <p><b>TASK 4:</b> Ask participants to go back to the stressful incidents they described in the first part of the session and to write down a possible solution:</p> <ul style="list-style-type: none"> <li>⊙ list some strategies for dealing with the situation;</li> <li>⊙ list some things you could have done to prevent it from being stressful;</li> <li>⊙ list some ways to avoid a recurrence of such a situation.</li> </ul>	<p>60 minutes</p>

## SESSION 2: Self-assessment

Please consider the following activities as an example to carry out session n. 2 of the module.

### BEFORE STARTING – PREP PHASE FOR “TAKE A STEP FORWARD”:

1) Copy and paste the following character descriptions, taken from the CINAGE movies, into 12 different documents.

Read them carefully before printing and put them inside 12 white envelopes that will be randomly distributed to the students.

**TIPS:** *Feel free to produce additional or different descriptions if you need them for your group of learners. Remember that at this stage it is not necessary to specify the title of the movie but only the first name of the character, the gender, age, country of residence and some general information about his/her situation with regards to the six competences of active ageing.*

#### **CHARACTER 1: Ivan, male, 70s, Slovene**

Ivan the main character is travelling by bus through the town. Ivan is about to move to an older peoples' residence. Amazingly enough, in the older people's residence he starts learning. He loves the process of it and loves meeting Melita, an active resident who organizes leisure and learning activities for her co-residents.

#### **CHARACTER 2: Melita, female, 70s, Slovene**

Melita an active resident of an older peoples' residence, organizes leisure and learning activities for her co-residents. With her help, Ivan (the main character) returns to normal life.

#### **CHARACTER 3: Josef Takloun, male, 60, Czech**

Josef is getting ever more bored in his teaching job. He is dictating a story about an old man, longing for love and understanding. Students are ridiculing him and joking about the story, so he decides to resign. Josef's colleagues want him to come back to school. But he refuses. Josef takes on a new job and becomes responsible for the empty bottles that customers return to the shop where he works.

#### **CHARACTER 4: Tkalounová, female, 60s, Czech**

Tkalounová is Josef's wife. While she considers him gawky as he tries to hang the door on its hinges, he is not happy about the way she irons while at the same time watching a TV serial.

#### **CHARACTER 5: Graham Dashwood, male, 60s, British**

Graham has come to India to try to find his lost love, an Indian whom he left because they both felt that being gay in India in their youth was too dangerous. He will find his lost love who is now in an arranged marriage in which both partners have mutual respect and a liking for each other. Having found peace in finally being open about his sexual orientation, Graham dies of a heart attack.

10 - 15 minutes

**CHARACTER 6: Evelyn, female, 60s, British**

Evelyn is at ease getting to grips with new technology and starts writing a blog on her experience in India. She also starts working for a call centre, advising on how to handle English customers. She and Douglas will establish a relationship and eventually Douglas' wife Jean will decide to return home to India, whilst Douglas decides to stay on with Evelyn.

**CHARACTER 7: Lucien Knops, male, 80s, Caucasian**

Lucien Knops is a widower in his eighties who has lived in his daughter's house since the death of his wife. He loves his young adult granddaughter and the feeling is mutual. But he gets on less well with his nagging daughter, Gerda. One day, Lucien can't take it anymore and he moves back to his own apartment, having decided that he is better off alone.

**CHARACTER 8: Jerzy, male, Caucasian**

Jerzy, an old actor, famous in Poland, still able to work, commits himself temporarily to a retirement home for actors, in order to rest. There he finds the most important actors and actresses of the past immersed in a monotonous and boring daze. Being so full of life, Jerzy tempts his colleagues to perform the play Faust, by Goethe, before a jailhouse audience.

**CHARACTER 9: Bárbara, female, Caucasian**

Bárbara and her husband, an advanced Alzheimer's and Parkinson's patient, do not take well to the dog in their home and, eventually, Bárbara manages to have the poodle removed from the retirement home and sent to a theatre in Weimar, from whence he had escaped.

**CHARACTER 10: Donna Valeria, female, 80 s, Italian**

Donna Valeria is a widowed mother, a lapsed noblewoman, capricious and a little overwhelming. She lives with her son Gianni in the centre of Rome, swamped by debts and struggling to get by.

**CHARACTER 11: Gianni, male, 50s, Italian**

A food-filled nonagenarian sleepover, catered for by the only cast member under 60 – Gianni. He is a gummy-eyed bachelor who tends to his mother Valeria in their small Rome flat. It's the midsummer bank holiday and most families have left the sticky city for the coast.

**CHARACTER 12: Marina, female, 80s, Italian**

Marina – resplendent in frills, pickled in perfume – presents more of a problem when she escapes to the local bar and again when she's in the mood for romance.

2) Copy and paste the following list of statements on to a blank page and print a copy for yourself. All the statements relate to the plot of the CINAGE movies, focusing on the knowledge and skills of the selected characters.

**LIST OF 20 STATEMENTS**

1. I can pay the rent of my house.
2. I don't know what an e-mail is.
3. I fell in love again in my 80s.
4. I am obsessed by the fear of illness.
5. .... (Please add others as you wish)

3) Choose a spacious room for this activity and ensure that you can move all the chairs and tables in order to create enough space for a line of 12 people, who will probably need to make 20 steps forward.

**TIPS:** *You can also stage this practical exercise outdoors. The presence of an external audience will improve its effectiveness.*

**TASK 1:** ask the participant to free his or her mind and to get ready to take the role of a new character. Don't reveal to them the nature of the brief descriptions inside the envelopes and distribute them among the group. Tell the learners to read the description of the assigned characters and to start impersonating them without conferring with the other members of the group. You can facilitate the process by suggesting they start by focusing on the name, gender, age and nationality; to visualize the character's home and social environment, identifying links with their personal or relatives' lives.

**TASK 2:** Invite the participants to stand in a horizontal line and provide them with the following instructions: "Now, I will read a list of 20 statements. Based on the character that you are impersonating, please make a step forward if you think the statement is relevant to you, otherwise remain where you are. Please do not turn around or talk to the other learners".

Then you can start reading the list of statements that you have already printed during the preparation phase and make sure that all the participants follow the instructions.

While they are still standing in position, ask the two participants furthest away to read the description of their characters and to comment about their feelings and impressions.

**TIPS:** *Pause between one statement and the next to give students the chance to reflect on what is said. If asked, repeat the statement louder and focus on the key words that refer to the main competence of active ageing.*

10 -15 minutes

20 - 30 minutes

**TASK 3:** Debriefing and evaluation – let the students sit in a circle and reflect on how they feel about the activity and then go on to talk about the issues raised and what has been learnt.

Possible questions to stimulate discussion:

- ⊙ How did people feel stepping forward – or not?
- ⊙ For those who stepped forward often, at what point did they begin to notice that others were not moving as fast as they were?
- ⊙ Did anyone feel that there were moments when their active ageing skills and competencies were being ignored?
- ⊙ Can people guess each other's character? (Let people reveal their roles during this part of the discussion).
- ⊙ How easy or difficult was it to play the different roles? How did they imagine what the person they were playing was like?
- ⊙ Does the exercise mirror society in some way? How?
- ⊙ Which similarities and differences do you have with the character that you impersonated?
- ⊙ Which competence do you think is more important for active ageing? Can you link your answer with your personal life?

5 - 10 minutes

#### **BEFORE STARTING – PREP PHASE FOR “A NIGHT IN THE PARK”**

1) The perfect setting for this activity is a public park or a public square. Otherwise, if you decide to implement the previous activity “Take a step forward” indoors, you can set up the room in advance in order to save time and keep to the schedule. When you have selected the venue, identify six different locations for the implementation of the learning activities (six trees if you are in a park or symbolic places if you are somewhere else).

20 - 30 minutes

**TASK 1:** Bring the learners to the selected venue and ask them to think about an event or a particular situation of their personal life that refers to active ageing. Suggest that they think back to the group discussion of the “Take a step forward” activity.

**TIPS:** *If you need to move to a different place for the implementation activity, you can ask the students to think about the event/situation on the way to the selected venue.*

**TASK 2:** Make sure that everybody knows where the selected locations are located and provide them with the following instructions: “When a participant feels ready to tell his/her story, he/she reaches one of the free locations and waits for someone else to arrive before starting to speak. Whoever reaches the location first tells the story and waits for the eventual comments of the conversation partner.

<p>After the discussion, the narrator leaves and the listener stays and waits for another person to come and so on. All the participants should converse with all the others, exchanging ideas on the stories, replicating always the same story or (being influenced by the other narrations) highlighting different aspects of his/her life".</p> <p><b>TIPS:</b> <i>Take part in the activity if necessary, for example by directing people to the correct locations for story telling or encouraging those who have difficulties in interacting with the others.</i></p> <p><b>TASK 3:</b> Debriefing and evaluation. Back in the group, you can ask the participants to evaluate the experience and lead the group conversation with the following questions:</p> <ul style="list-style-type: none"> <li>☉ What is your story? Is this story the same that you thought at the beginning?</li> <li>☉ Did the others' narrations influence your personal one? How?</li> <li>☉ Which story did you find more interesting and inspiring? Why?</li> <li>☉ After this activity, which competence do you think is most important for active ageing? Is this the same that you selected during the "Take a step forward" activity?</li> </ul> <p>If you did not rely on the examples for session n. 2, please complete in detail the questionnaire that will be proposed to you at the end of the module, in order to describe the activities you have implemented.</p>	<p>20 - 30 minutes</p> <p>TOTAL DURATION: 2 hours</p>
<p><b>Relationship with other modules:</b> Take note of the narrations produced by each learner during the activity "A night in the park". These stories will be used as a basis for the self- preparatory activity in Module 5 / Unit 2 Scriptwriting: from life stories to movies.</p>	

**Note:** If the module/unit develops in more than one session, it should be clear in your work scheme how many sessions are planned for the module / unit and which learning outcomes and activities are anticipated in each of the sessions (four hours per session).

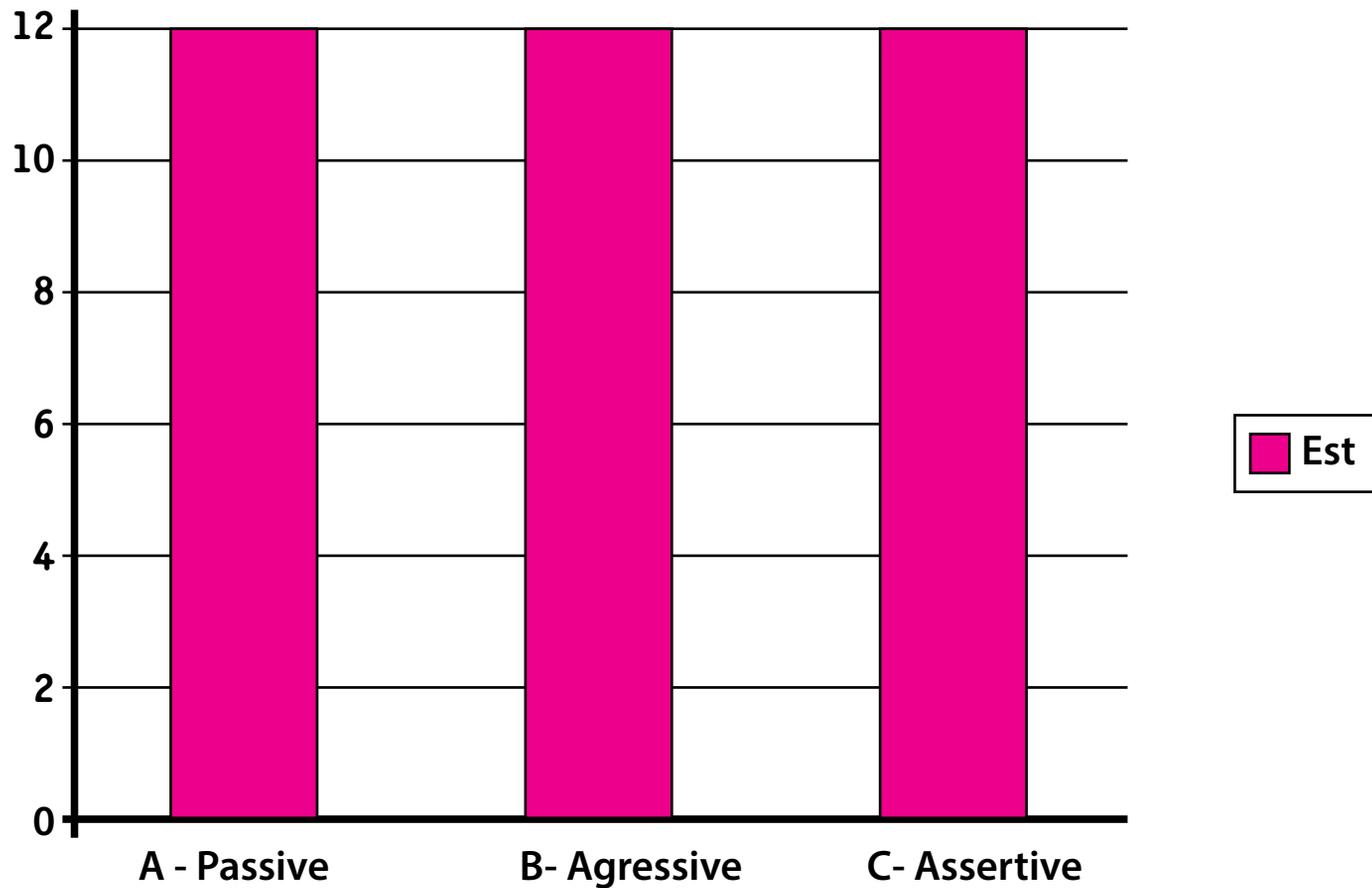
## Annex 1

During discussions or when I am with other people (other than my family)

N	Statements	T/F
1	I daydream very often.	
2	I strongly stand up for my ideas.	
3	I can impress my interlocutor.	
4	The one who speaks more has an advantage in the debate.	
5	I rarely get confused.	
6	I do not speak even if I want to.	
7	I can reproduce an idea even if I disapprove it.	
8	I know that I will succeed if my interlocutor is taken off guard.	
9	I don't have prejudice against my interlocutor.	
10	I prefer not to mention my ideas in front of other persons.	
11	Sometimes I lose the point of my speech.	
12	Definitive conclusions leave the other speechless.	
13	I am careful about others' purposes.	
14	I prefer to abstain rather than dealing with a conflict.	
15	I know how to impose my ideas.	
16	I can express quietly my total disagreement.	
17	I leave the discussion very often because I can't defend my ideas.	
18	I feel comfortable during discussions.	

N	Statements	T/F
19	I know how to say that I didn't understand something.	
20	In a discussion both a winner and a loser exist.	
21	I feel better not being part of a discussion rather than conducting it.	
22	I can drive the attention towards myself and make others listen to my ideas.	
23	I prefer to shut up rather than saying nonsense.	
24	I'm not afraid to embarrass my partner.	
25	I am not afraid of anyone.	
26	I recognise the mistakes my partner and I made.	
27	Sometimes I don't express ideas that I think are interesting.	
28	I enjoy contradictions.	
29	I defend my ideas.	
30	I often regret I did not dare say anything.	
31	Even when I am consulted it is hard for me to give my opinion.	
32	I rarely take the opportunity to speak spontaneously.	
33	You need to know how to get angry.	
34	I am not scared of the conflict.	
35	At the end of a discussion I want to be the winner.	
36	I know how to change my mind without being manipulated.	

## Annex 2



## Module 3: Did you say old age? Did you say active ageing?

### INTRODUCTION:

Active ageing is defined in different ways. In 2012 Lazslo Andor described Active ageing saying: "Ageing actively means ageing in good health, being more satisfied at work, having the power to take decisions, being able to act as an active citizen, being able to lead a better life." We would also say that ageing actively is possible when one is surrounded and is in a position to give and receive, being related to other generations and one's peers (open social networks). One can age actively when one's values are appreciated in society. Although, there are two levels of ageing actively: a personal one and a community or a social one. They have to be interlaced. But wanting to age actively, one has to overcome stereotypes, prejudices, discrimination and one has to reposition oneself in our changing society. As we view it, however, active ageing is an alternative way of being in later life and it means that an older person retains some of his or her social roles and takes on new ones which are more adapted to the nature of the postmodern and knowledge based society.

As it has been mentioned before, active ageing has been officially defined in several ways by different international organizations: OECD, European Commission and finally World Health Organization. Most applicable from our point of view, seems to be the definition of active ageing which was formulated by World Health Organization.

### LEARNING OUTCOMES:

After studying this unit, participants will be able to:

- ☉ Be aware of your own attitude towards ageing;
- ☉ Have an improved understanding of active ageing;
- ☉ Understand that all generations have to actively reposition themselves in a transforming society;
- ☉ Possess better knowledge about the characteristics of older adult education.

<b>Module 3</b>	<b>TIME:</b> how long will each activity take?
<p><b>3.1. Introduction /Policies</b></p> <p><b>Presentation:</b> The educator starts by presenting the different definitions of active ageing stressing the advantage of the definition formulated by WHO over the others. While defining active ageing OECD is mostly interested in the economic aspects of working longer, higher retirement age, intergenerational solidarity which has changed over the last decades. In the past, in the stable industrial times, intergenerational solidarity contracts established by Bismarck meant that younger people worked for older people. Now older people are supposed to work longer for younger people and themselves. There will be less young people and older people's contribution will therefore become decisive.</p> <p>The European Commission is in its definition of active ageing interested in the impact of active ageing on society. WHO, however, focuses on a life course approach to active ageing, on both an individual and a social level of the process. It details the determinants of active ageing (health, emotional, civic and community, technological etc.) meeting older people's needs and abilities. The educator also stresses that there may be some other determinants missing and invites the participants to suggest them. For instance, the most important component dimension of active and quality ageing is generativity (Erikson), being related to others and having a sense of living, the feeling of being useful.</p> <p>Film presentation and group discussion: <a href="http://youtube.be/A6FIMLyf0yk">http://youtube.be/A6FIMLyf0yk</a></p> <p>The story of Sir Nicolas Winton who rescued more than 600 Jewish children by organising transport from Prague and in England and Sweden adopting families for them. At the age of 100 he made a strong impact on young people who, impressed by his story and his moral qualities, wanted to rescue children in Cambodia.</p> <p><b>Task/activity:</b></p> <p><b>The educator may ask:</b> Is Nicolas Winton ageing actively? If the answer is yes, say why! Yes, one is active in old age if one produces a moral impact on younger generations.</p> <p><b>Alternative Group discussion:</b> Very old people are often considered as invisible, not active at all. The educator may ask the participants if an older person who is terminally ill and in need of help can play an active role? A tentative answer would be "Yes". They play an active role by being a symbol, uniting the family, giving the younger members the feeling that they are still protected by the Omega generation. When the oldest person in family dies, family members may meet less and are less united.</p>	<p>60 minutes</p>

## Presentation: Policies about ageing and old age

In the past, most EU countries policies did not deal with older people's higher and secondary needs like learning, belonging, having esteem for others and being respected, relating to others etc. (Maslow). They were not interested in their learning to know, learning to do, learning to live with others. They were, most of the time, focused on pension and retirement age, social protection measures and health.

There were no policies on education of older people, no policies on older people's (serious) leisure time for instance. In this perspective, serious leisure constitutes systematic pursuit of an amateur, hobbyist, or volunteer activity sufficiently substantial and interesting in nature and requiring special skills, knowledge, and experience. Most of the time leisure time policies, if they existed, concentrated on casual leisure, like passively watching television, meeting one's groups of friends over a cup of coffee, playing cards. Serious leisure means that older people have activities constructing and changing both themselves and community. They should be ambitious, intellectually stimulating and supporting local community where possible. For instance, learning transactional analysis in order to set up a society of adoptive grandparents and in order to understand children and care for them. Or, for example, learning to become an assistant custodian in a museum, etc.

### 3.2. The participant's attitude towards old age

#### Task/activity:

**Group activity:** Active ageing may be quite different in different older people.

The educator invites the participants to discuss first what ideal old age would look like in their eyes if there were no constraints. At this stage the educator does not need to make any comments but he or she intervenes inviting personally the participants who are reluctant to take the floor to join in.

**Pair activity:** Participants go through the images of old age (A, B, C, D, G). The participants are supposed to choose their preferred images of old age and state why they prefer them. Following this is a quick report to the whole group. Each member of a pair presents the comments of his or her neighbour. For instance: My neighbour Peter says that he prefers the picture A because it reminds him of...

**Individual activity:** Alternatively, the educator may cut out different images of older people from magazines, laying them out on the table. The participants get up, walk around the table and choose one of them. They present and comment on their choice individually, showing the picture to the whole group.

90 minutes

🕒 We suggest you to watch with the class **Mid-August Lunch** as a point of discussion

#### DETAILED SYNOPSIS:



**Mid-August Lunch** chronicles a food-filled nonagenarian sleepover, catered for by the only cast member under 60: Gianni, is a gummy-eyed bachelor who tends to his mother Valeria in their small Rome flat.

It's the midsummer bank holiday and most families have left the sticky city for the coast. The apartment block caretaker, Luigi, is keen to follow suit, but he, too, has an elderly mamma to care for. In return for some waived utility bills, Gianni agrees to take her overnight. Yet when Luigi shows up an hour later with wheezy Marina, an even older sister, Maria, is in tow, too. No matter: a small bundle of euros and Gianni is making up another spare bed.

It's the same story when Gianni phones the doctor about his worsening angina. The doc is unexpectedly on the night shift; his mother will be left home alone – might Gianni mind another mouth to feed? Grazia is, in fact, the easiest of his new charges – at least until she starts smuggling cheese into her bedroom (her son insists she keep to a strict steamed vegetable diet). Maria, likewise, is a sweetie, save for when Gianni puts the wrong kind of pasta in the pot.

Marina – resplendent in frills, pickled in perfume – presents more of a problem when she escapes to the local bar, and again when she's in the mood for romance. But it's Gianni's own mother who's the snippiest. Valeria is an imposing sight: a great, chestnut-coloured hawk, smothered in lipstick topped with towering whips of golden hair, but she has the poise, as well as the looks, of a comtessa: refusing to dine in the kitchen, or to let the others enjoy equal TV rights.

Initially, Gianni copes by necking chablis and sharing his woes with a tramp. But eventually, as the women mellow over asti and palm-reading, he begins to enjoy himself – even later, when soothing them in the small hours or slipping medication into their camomile tea.

90 minutes

### 3.3. Stereotypes about ageing. To what extent do they/can they reflect reality?

#### Presentation:

To illustrate how old age is being thought of, let us quote the following example. When interviewed about old age, the French writer Marguerite Yourcenar was asked: "How do you view old age? Black as Simone de Beauvoir or as a Golden age, as they call it in the USA." Through history older people have always been described in a dichotomist way: with black and white images not corresponding to colourful reality; and by negative and positive stereotypes (primitive cognitive schemes and therefore easily adopted and spread) demonstrating either rejection or primitive idealization of older people.

Why has it been so? Our tentative answer would be: first, stereotypes (attributing generalized group's characteristics to its single members) require little thinking effort and are therefore handy, while thinking becomes effortless, and second, stereotypes are most powerfully produced by generations in the middle and in the social mainstream, which have not experienced their own old age yet. As a result of it, they have poor understanding of this life stage which they mostly perceive as an age of frailty and which they have a tendency to compare with their own age and youth.

Now, when compared with youth, old age. i.e. later life has not much to be envied. It is a stage of life, where many advantages are lost: health, looks, friends, social status, wealth, independence. Moreover, "younger people have a short past and a long future in front of them, contrary to them older people have a long past and a short future in front of them" says Marguerite Yourcenar. This kind of comparative approach to old age does not allow a grasp of the real otherness and the real nature of this life stage, the process of comparison being reduced to the distinctive features, only to pluses and minuses old age presents in comparison with young age. (Dolar 2010). Not even older people themselves are able to describe the real otherness of old age, being under the burden of social stereotypes.

#### Task/activity:

**Pair activity:** Go into pairs and discuss

- A. When did you first feel that you were old? What happened?
- B. Comparing your old age with your young age, in what way are you richer and in what way are you poorer?
- C. Is there a difference about how you view yourself or and how other people view you. If your answer is yes, please describe it.
- D. Can you name three positive and three negative stereotypes about older people?

Coffee break:  
15 minutes

60 minutes

## **Presentation: Stereotypes, prejudices about old age**

Before going on to discuss more in depth the nature of old age stereotypes, let us underline, that there are not just stereotypes regarding old age. There are also prejudices as well as old age discrimination and old age harassment. These phenomena are due to the natural opposition of generations, to their struggle for power and wealth, be it hidden, mild or overt.

This natural opposition becomes exacerbated following major social interruptions, sweeping away older generations. Just recall the Second World War and the change of generations at the end of it, or the recent major changes in Eastern European countries. We suggest you compare television and radio programmes of Eastern European countries with those in the West of Europe. In the East there would be very few older faces, older thinkers would not be often referred to, etc. Having said that, two decades ago we were particularly surprised by the situation in Estonia; its destitution of the old "nomenclature" and thirty year old ministers taking over the government. To conclude, major social interruptions are not in favour of the old cultural organization of ages. After such interruptions and many major social changes, all generations have to reposition themselves in society and during this process the number and the force of stereotypes naturally get increased.

### **Task/activity:**

**Group discussion:** The educator invites the participants to name the stages of life: childhood, youth, adulthood, old adulthood, advanced old age. In the industrial times when did these stages begin and end? Is this still the case?

**Presentation:** Now that the old cultural organization of ages has been shaken by new ways of production. The post- modern redistribution of power among social groups, stereotypes, prejudices and old age discrimination should be tracked, evidenced; it should be systematically pointed at, discussed, alleviated or eradicated, if possible. But is it Possible? In the long run there is hope concerning stereotypes, these being less rigid, cruel and hostile and less insensitive to new information than prejudices. Stereotypes are at the crossroads of our own experience and the predominating norms and social values which we adopt without reflection. Well, finally old age discrimination dwells upon attributes that cannot be changed (race, age etc.).

### 3.4. Major social changes all generations are faced with

#### Presentation:

Our societies have been undergoing major interruptions mostly brought about by a change in the way of producing (from machines to computers and modern technology). As a result of this, power and wealth are being redistributed. New social groups get hold of power and wealth, bringing with them their values and priorities, their ways of behaving. As a result, changes occur affecting living in community.

#### Task/activity:

**Group discussion:** Now, what are the major changes in society affecting all generations and changing their position as well as their will and need to participate in public and community affairs?

Ageing of the population, new ways of working, the growing importance of social capital (working groups, associations etc.)

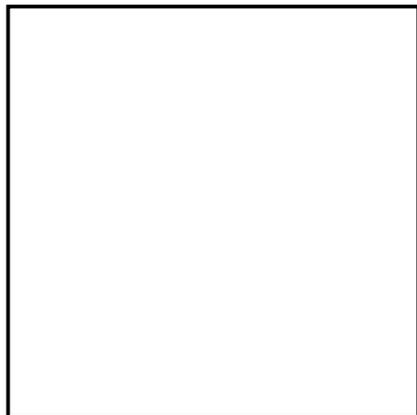
#### Evaluation

Distribute the page to the participants. They can fill in the squares immediately, or at home, if you are running of time.

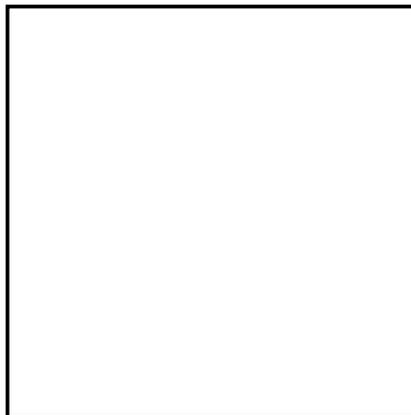
15 minutes

Fill the square with something you can use in practice.

Fill the square with something that you have learnt today.



Fill the square with something you would like to “bin”.



Fill the square with something that you wished had been included.

TOTAL DURATION:  
4 hours

**Relationship with other modules:** Module is related with Module 2: My active ageing story and Module 4: Being active is my way of life. What about yours?

**Note:** If the module/unit develops in more than one session, it should be clear in your work scheme of how many sessions are planned for the module / unit and which learning outcomes and activities are anticipated in each of the sessions (four hours per session).

## Module 4: Being active is my way of life. What about yours?

### INTRODUCTION:

In order to be able to write a film script about active ageing, one has to think what active ageing is in one's own life. One does not learn how to be active in a month or two. Being active in old age is not about following somebody's instructions or complying with some policy. It has much to do with what we desire, what others desire for us and what interactions we have had throughout our lifetime. It also has much to do with significant others, our frame of reference, our life scenarios or scripts (Eric Berne). It has to do with our social roles, past and present social and cultural environment; if we live in an urban or rural environment; if we live surrounded by younger generations or not; if we are married or not; if we have friends who live actively; if we live alone or not, if we work or not, if we are volunteers or not.

***Please when planning this module take into consideration the personal stories that were described during Module 2.***

This module focuses on a number of theories:

### **Eric Berne's transactional analysis and his theory of life scenarios or script analysis**

Script analysis is the method of uncovering early decisions, made unconsciously, as to how life shall be lived. Script analysis considers that 'from the early transactions between mother, father, and child, a life plan evolves. This is called the script...or unconscious life plan'. Script analysts work on the assumption that a person's behaviour is partly programmed by the script – 'the life plan set down in early life. Fortunately, scripts can be changed, since they are not inborn, but learned'.

### **Theories of life history** (Peter Alheit, Dausien, Bettina)

The life history approach aims at linking the general development of society to the individual – to his or her way of life. The way of life generally means that the individuals' various daily activities have become more or less established and form an essential part of their world.

### **Theory of roles** (George H. Mead, Ralph Linton)

A role can be defined as a social position, behaviour associated with a social position, or a typical behaviour. Some theorists have put forward the idea that roles are essentially expectations about how an individual ought to behave in a given situation, while others consider it means how individuals actually behave in a given social position. Others have suggested that a role is characteristic behaviour or expected behaviour, a part to be played, or a script for social conduct.

### **Contents:**

1. the art of living actively in old age depends on the social roles (older) people have;
2. what motivates older people to be active;
3. what has made and makes older people active.

**Teaching/Methods:** pair work, individual reflection and reporting, life narratives, questionnaires

**LEARNING OUTCOMES:**

After studying this unit, participants will be able to:

- ⊙ understand that active ageing is a result of interaction between an individual and his or her environment;
- ⊙ grasp the importance of life stories on living in later life;
- ⊙ rethink one's way of life;
- ⊙ examine how to make one's life better in old age.

**Module 4**

**TIME:** how long will each activity take?

**4.1. Task/activity:**

The educator invites students to pick a day in a week and tell his or her colleague what they typically do on that day.

Alternatively, the educator asks students to select their three most important activities of the day.

This activity is meant to be used with older students in order to find out if their life is structured around one or more regular activities, making it possible for them to take on responsibilities and to step out in the public sphere. It helps identify those who are not present in the public sphere, those who limit themselves to domestic life, not participating in economic and social development and losing some of their abilities.

The educator invites students to think individually of their own social roles (father, son, employee etc.) and then of older people around them and the social roles they have or could have at different stages of later life. The educator asks:

Currently, what are your/ what can be older people's social roles?

- ⊙ Immediately after retirement?
- ⊙ Ten years after retirement?
- ⊙ Twenty years after retirement?
- ⊙ Thirty years after retirement?

Social roles (a concept determining one's social identity) are taken on, left behind, or lost through life. Older people lose many roles but they can take on some new ones. A great number of social roles means more possibilities for personal growth.

10 minutes

<p>Older people may lose many social roles but nothing can be lost without being replaced by something else. They take on new roles and again they have to meet norms, expectations regarding their behaviour and even feelings. And they adapt. They may suffer from losing their job but after a year or so, they cannot imagine working again, etc. Older people have knowledge they are ready to share, but they will do so only if their willingness is respected and their contribution valued. Therefore active ageing depends on the expectations of the environment.</p> <p>Each life needs a direction and needs to be intentional. Those who know where they are headed, and why, get up in the morning to “live their dreams” and are glad to be alive like a four-year-old child who “eagerly looks through the window to see if that day he or she will be able to play outdoors” (Marguerite Yourcennar). Active ageing can give one’s life direction and intention.</p> <p>Active ageing in all its aspects should be lifelong. Older people cannot be expected to start being active all of a sudden, ageing healthily, nurturing their relationships, being active citizens (taking care of public matters), using new technologies etc., without having been engaged in this way throughout life.</p>	<p>10 minutes</p>
<p><b>4. 2. What motivates (older) people to be active?</b></p> <p>When approaching older people, one has to understand their motivation for being active. Most of the time their motivation, especially in the case of education, is intrinsic and does not come so much from outside, from the requirements imposed by tasks, family obligations etc.</p> <p>The educator presents the case of La parenthese inattendue and the typical questions asked. The educator asks students to go into pairs and answer the following questions:</p> <p>Where did you live, where were you born and raised?</p> <p>What is your family background – you father, your mother, your grandparents if any...</p> <p>What was the family atmosphere like?</p> <p>Who have been significant others in your life and why?</p>	<p>40 minutes</p>
<p>The educator invites learners to read the following story and to underline the important lifelong facts and events that make the journalist, the author of the story, active in his later life. This is followed by a group discussion.</p> <p><i>I was born in Reims. My father was a salesman, “a shoe representative,” so he was more or less absent. My mother was austere, and she beat us ... so I had a tendency to go out and I kept escaping. I wanted to speak</i></p>	<p>10 minutes</p>

<p><i>to a girl and I sort of lost my voice, I couldn't do it. I was suffering from blood cancer, when I was a little boy. I did not realise that this was a serious illness! Later I understood that my wild will to live came from the fact that I was ill in my childhood. I was very solitary. I did not have any friends, so I started reading and finding friends in books. My sister was admired ... and promised a great future, I wasn't. I had dreams when I was a child, identifying myself with all sorts of characters from my books, Napoleon... and others – Napoleon because he was short and did not come from an important family. With Napoleon everything was possible. I was dreaming of becoming a writer. There was a teacher who believed in me ... and I'm thankful for that. I became a father at the age of 16 and I married Véronique who was 21 at that time. I was rather proud of being a father, doing all sorts of odd jobs. I studied journalism and law. I didn't take any pleasure in my studies. I wanted to be a writer. But one day a journalist, who asked President Pompidou questions that had not been agreed before, impressed me. Pompidou answered, citing poet Eluard's lines.... I understood that somebody can be of modest origin but can still approach important people and ask them real questions ... I decided that I would be a journalist. I applied for a job at French National television. (He became one of the greatest, if not the greatest, French television journalist. He interviewed Nicolas Sarkozy saying what he felt: "The other day Mr President you looked like a little boy at the court of the powerful people... How did you feel?" Later on he was dismissed from French television. He became a writer ... in later life. He works at Radio Classique. He has important engagements. He is active.</i></p>	<p>10 minutes</p>
<p>La parenthèse inattendue, produced in March 2014 by Frédéric Lopez (with Hélène de Fougerolles, Patrick Poivre d'Arvor...)</p> <p>More: <a href="http://www.youtube.com/watch?v=UG5biZUSPFU">http://www.youtube.com/watch?v=UG5biZUSPFU</a></p> <p>More about Patrick Poivre d'Arvor's engagements in later life: <a href="http://patrickpoivredarvor.com/engagement/">http://patrickpoivredarvor.com/engagement/</a></p> <p><i>Born in 1947, Patrick Poivre d'Arvor has been UNICEF's ambassador for France since November 2004. He supports cardiac surgery. He has set up a house for children in difficulty. He writes opera scenarios ad novels. He has restarted working for Radio Classique. He is active. Why?</i></p>	<p>40 minutes</p> <div data-bbox="945 839 1301 1196" data-label="Image"> </div> <p>photography: <a href="http://patrickpoivredarvor.com">http://patrickpoivredarvor.com</a></p>

<p><b>The educators invite learners to bring photos picturing their life at different stages saying:</b> Bring your own photos from your childhood and those of your family and talk about yourself to your colleague sitting next to you, who will be asking you the above and additional questions.</p> <p><b>The educator concludes by saying:</b> To sum up, let us refer to the web page infed.org, which specialises in adult education. In order to understand why a person is active, or not that active, in later life, it is important to understand “fundamental processes occurring throughout the life cycle and particularly the process of individuation.” This refers to the changing relationship between self and the external world throughout the life course.</p> <p>We think that this life-course approach could be used while writing a script for short films in the CINAGE course.</p>	<p>20 minutes</p>
<p><b>4.3. What made and has been making your ageing active?</b></p> <p>The educator tells the audience a story about frogs and snakes – a snake chasing and grasping a frog’s “neck” and making the frog suffocate. In the Serbian language, somebody who is found boring is said to make you suffocate like snakes suffocate frogs.</p> <p>The educator then invites learners to walk in different directions. When the educator claps his or her hands each student grasps the nearest one ... thus he or she gets a new partner for pair work.</p> <p>The educator invites the student to think individually about the following questionnaire and then to talk to his or her new partner.</p> <p>The aim of the activity is to find out what has influenced the students’ active or less active ageing.</p> <p><b>Questionnaire about your ageing actively</b></p> <ul style="list-style-type: none"> <li>⊙ How were old age and older people looked upon in your family?</li> <li>⊙ Do you live alone /in partnership? In family? In an institution?</li> <li>⊙ How does today’s social environment look upon old age?</li> <li>⊙ When you hear active ageing, what does it mean to you personally?</li> <li>⊙ Today, what are your most important needs?</li> <li>⊙ What will you need in the future? What are your plans for the future?</li> </ul>	<p>5 minutes</p> <p>30 minutes</p>

<ul style="list-style-type: none"> <li>⊙ Are you more creative now than you used to be? If yes, how do you account for that and how does it show?</li> <li>⊙ Do you think that taking decisions has become easier for you in later life? If yes, what has helped you? Why is it so?</li> <li>⊙ Do you think that now you are more respected than you used to be? If yes, why is it so?</li> <li>⊙ Have you, perhaps, taken on new tasks relating you to others? If yes, which ones and why?</li> <li>⊙ Do you consider yourself self-reliant or self-sufficient, independent or self-ruled? What has made you be like that?</li> <li>⊙ Would you be ready to take on voluntary work/paid work and if yes, on what conditions?</li> <li>⊙ Would you be ready to take a course for a new job or voluntary work? If yes, tell us more? Under what circumstances would you do it?</li> <li>⊙ What are / have been your most outstanding physical /intellectual / spiritual activities?</li> <li>⊙ What kind of activity would you readily take on, if any?</li> </ul>	
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**Note:** If the module/unit develops in more than one session, it should be clear in your work scheme how many sessions are planned for the module/unit and which learning outcomes and activities are anticipated in each of the sessions (four hours per session).

## Module 5: Filmmaking

### Unit 1 - European Cinema and Active Ageing

#### INTRODUCTION:

This Unit is designed to develop the learner's understanding of two key aspects of filmmaking. Firstly learners will develop their understanding how to explore a film, its images, text and meanings. The Unit will look at how filmmakers make decisions about the style and content of their films and how these conform to or upset the audience's expectations.

The second key aspect of the unit will be the exploration of short films, the differences between a short film and features. Learners will be introduced to how to develop ideas for short films.

All sessions will include practical exercises during which learners will focus upon both an analysis of particular moments in the Cinage film package, and the development of images of ideas for short films based upon their own experience of ageing and active learning.

In leading the Unit you will be an experienced tutor knowledgeable about film theory but able to introduce the concepts in a "user" friendly fashion. You will also be knowledgeable about the practice of filmmaking, particularly with regard to short films.

#### LEARNING OUTCOMES:

After studying this unit, participants will be able to:

- ⦿ appreciate the difference between "watching" film and "actively looking" at films;
- ⦿ understand the relationship between the audience's expectations and the filmmakers' decisions about content
- ⦿ explore how different attitudes and understandings contribute towards the analysis of film;
- ⦿ be able to apply your own understanding and experience of ageing to an analysis of European cinema.

<b>Module 5 - Unit 1</b>	<b>TIME:</b> how long will each activity take?
<p><b>Resources and preparation: For all sessions you will need:</b></p> <ul style="list-style-type: none"> <li>⦿ a screening facility with the ability to stop and start DVDs, and access to live internet.</li> <li>⦿ Learners will need to have access to either the internet or a DVD player in order to carry out the exercise between sessions.</li> </ul>	
<p><b>SESSION 1 – AN INTRODUCTION TO READING FILM</b></p> <p><b>Preparation:</b> Choose a scene from one of the CINAGE films. You should prepare study notes on the particular scene you have chosen identifying particular aspects you wish to explore. You should also prepare study notes introducing the learner to the ideas of ‘the gaze’.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>⦿ To understand the idea of “reading a film”;</li> <li>⦿ To understand the different “film” elements that contribute towards an understanding of a film scene;</li> <li>⦿ To consider the underlying “meanings” that contribute towards the development of a film scene.</li> </ul>	1 hour
<p>Screen a scene from either a CINAGE film or from a film of your choice. Use the film to show how dialogue, setting and dramatic content establish our attitudes and expectations towards the various characters, their different situations and their differing attitudes towards life. What are the characters’ own expectations? How realistic are they? How are the filmmakers trying to make us watch these characters? Are there any special techniques used to show particular aspects of the character?</p>	1 hour
<p><b>Exercise:</b> Screen the opening scenes of <i>The Best Exotic Marigold Hotel</i>. Ask the learners, either as individuals or in groups, to pick one or two particular characters and provide their own analysis of what they learn and understand about the character, what they think the filmmakers’ intentions are in what they want the audience to see and understand, and how that fits into the learners’ own understanding of themselves as active agers.</p>	1 hour
<p>Learners will then be set their additional activities to be carried out at home:</p> <p><b>SELF-DIRECTED ACTIVITY:</b> In preparation for the next session, learners should consider which of the six competencies they would most like to be explored on film, and consider how effectively their own knowledge and experiences are conveyed on screen. Following on from this learners should identify one or two images that reflect their own experience of or attitudes towards active ageing.</p>	

<p><b>SESSION 2</b></p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>⊙ To further develop learners understanding of the meaning of film;</li> <li>⊙ To develop ideas on how to explore the learners’ own experiences in a screen story;</li> <li>⊙ There will be a screening of selected short films to introduce learners to the demands and approach of the short film. In particular there will be an emphasis upon the differences between short films and feature films. In this case, the emphasis will be upon the narrative demands of the short film rather than upon the depiction of active ageing and the six competencies.</li> </ul> <p><b>Exercise:</b> In small groups or pairs, learners will consider how they might take their ideas and experiences forward into a theme or subject for developing their own film narrative.</p>	<p>1 hour</p> <p>1 hour</p> <p>1 hour</p>
<p><b>Educators may provide their own short films, but suggested short films include:</b></p> <p><i>Booth Story</i> (2006) Dir. Kasimir Burgess, Edwin McGill; Australia</p> <p><i>Lunch Date</i> (2009) Dir. Adam Davidson; USA</p> <p><i>Bara Prata Lite (Talk)</i> (1997) Dir. Lukas Moodysson; Sweden</p> <p><i>Gan-Gan</i> (2014) Dir. Gemma Green-Hope; UK</p> <p><i>Undressing my mother</i> (2004) Dir. Ken Wadrop; IE</p> <p><i>Nuit Blanche</i> (2009) Dir. Arev Manoukian; CA</p> <p><i>I will wait for the next one</i> (2002) Dir. Philippe Orreindy; FR</p> <p><i>Anna</i> (2007) Dir. Alejandro Gonzales Inarritu; US</p> <p><i>LXIV</i> (2011) Dir. Damian Livesey; UK</p> <p><i>Drama Queen</i> (2010) Dir. Minna Lavola; FI</p> <p><i>Teeth</i> (2007) Dir. John Kennedy and Ruairi O’Brien; IE</p> <p><i>Caterwaul</i> (2012) Dir. Ian Samuels; US</p> <p><i>The Black Hole</i> (2008) Dir. Olly Williams and Philip Sansom; UK</p> <p><i>Cinéma erotique</i> (2007) Dir. Roman Polanski; FR</p> <p><i>The grandmother</i> (1970) Dir. David Lynch; US</p>	
<p><b>Relationship with other modules:</b> The Unit will serve as an introduction to Module 5 – Filmmaking Units.</p>	

## Module 5: Filmmaking

### Unit 2 – Scriptwriting: from life stories to movies

#### INTRODUCTION:

This unit will consist of a general introduction to the script writing genres and techniques, and a writing workshop that includes self-preparatory activities and group work for drafting the three scripts of the CINAGE short movies. The aim of the unit is to provide a general overview to participants about the different kind of techniques applied in cinematography, especially regarding the shift of the story from the narrative form to the visual representation of it on the screen. Participants will be asked to undertake practical exercises in script writing, based on the results of the activities carried out during previous modules.

#### LEARNING OUTCOMES:

After studying this unit, participants will be able to:

- ◎ Recognize the elements of a cinema subject;
- ◎ Identify different script-writing genres;
- ◎ Understand artistic and technical choices for drafting a script;
- ◎ Transform a story into a script for cinema production;
- ◎ Exploit group working to achieve shared goals;
- ◎ Recognize phases of the cinematographic story during the viewing of a film;
- ◎ Recognize the psychological and dramaturgical functions of the characters of a film.

<b>Module 5 - Unit 2</b>	<b>TIME:</b> how long will each activity take?
<p><b>Module/unit CONTENT:</b> At the end of this Unit you will understand the basics of screenwriting, the development of the screen idea and the relationship of the script to the completed screen film. You will also have completed a first draft screenplay.</p>	6 hours
<p><b>SESSION 1 – DEVELOPING A SCREEN STORY</b></p> <p>The topics will be explained through theoretical lessons, viewing of film scenes and related group discussion with the aim of understanding the roles played by the characters and the typical phases through which the cinematographic story is developed from beginning to end. In addition, there will be a reading of scripts from CINAGE Movies and reviews of short portions of scripts and storyboards. There will be practical exercises such as:</p> <p><b>Activity 1</b></p> <p><b>TASK 1:</b> Viewing of a scene from one of the CINAGE films (after prior selection of a scene where the focus is on specific characters).</p> <p><b>TASK 2:</b> Distribution of one piece of paper, each with two questions, such as: What do you think could be the role of the character who is the protagonist of the selected scene from the film Pranzo di Ferragosto?</p> <p><b>Activity 2</b></p> <p><b>TASK 3:</b> Based on the previous exercise, choose a character and describe them: age, gender, any disabilities, what they wear, how they walk, what they are actually doing.</p> <p><b>TASK 4:</b> Now ask one learner to play a role (to act as an invented character introduced in the story), and ask the others to describe him/her, as they introduce a character in the story and how this person is seen by the others.</p> <p>Following the end of activities 1) and 2) participants can share and discuss through reading short compositions written by them.</p>	Total duration: 2 hours

<p><b>SESSION 2: THE SCREENPLAY AND SCRIPT FORMATTING</b></p> <p><b>THE CREATION OF THE SCRIPT</b></p> <p><b>TASK 1:</b> Focus your attention on the personal story you told during the module 2 exercise (for example “A night in the park”). Pick out of your story, an idea you think is prominent in a narrative perspective and worth developing in a visual way.</p> <ul style="list-style-type: none"> <li>⊙ Focus on the main character of your story, on his personality, his qualities and flaws, on his appearance and on the challenge he has to face and its outcome.</li> <li>⊙ Try to summarize your whole idea into a concise, short sentence (e.g. “The story of a man who is facing an existential and creative crisis” – “Otto e mezzo”, Federico Fellini) and try to give a title to your potential story.</li> <li>⊙ Now try developing your idea in five to ten sentences.</li> </ul> <p>Start with the place and time of the story, and then write the first “picture” of the story, that is the first thing that happens. Afterwards sketch the ensuing events, adding new main characters, and then outline a brief ending to your story. Use a plain and neat narrative build-up, writing in the present tense and in the third person, avoiding the use of too many adjectives, long descriptions or dialogues (keep it essential and minimal).</p>	<p>Total duration: 2 hours</p>
<p><b>SESSION 3: COMPLETING THE SCREENPLAY</b></p> <p>The participants, sitting in a circle, are invited to share their script by reading it.</p> <ul style="list-style-type: none"> <li>⊙ After having read all of the writings, the other attendees will pick a card without showing it to the others.</li> </ul> <p>On each card you will find a role (e.g. “You are the ‘darkness’ – challenge the protagonist of the subject just cited and try to obstruct his purpose, making his journey difficult”; “You are the ‘mentor’ – help the protagonist to win the challenges and offer him instruments to ease his path.</p> <ul style="list-style-type: none"> <li>⊙ Each attendee will participate by playing the role indicated on the card. The author of the writing will respond every time to each intervention.</li> </ul>	<p>Total duration: 2 hours</p>
<p>At the end of the activity each attendee is asked to share his impressions on the role-play activity with the other attendees. Was it useful? Did it offer good points for the development of the story? Did the interactions lead the story to unexpected directions?</p>	

**Relationship with other modules:** Start from the narrations produced by each learner during the activity “A night in the park” in Module 2 for the implementation of the self-preparatory activity in Session 2.

**Note:** If the module/unit develops in more than one session, it should be clear in your work scheme how many sessions are planned for the module / unit and which learning outcomes and activities are anticipated in each of the sessions (four hours per session).

## **Module 5: Filmmaking**

### **Unit 3 – Directing: Visual Storytelling**

#### **INTRODUCTION:**

This unit is designed to develop the learner’s understanding of exploring a text and working in depth both as an actor and as a director, and in developing and realising conceptual visualisation. The director is the primary crew member responsible for the form, shape and artistic vision of the work but this can only be realised if they can communicate their vision to their fellow artists. To be able to understand how to communicate their vision to their actors, they need to gain experience on both sides of the camera.

All sessions will include practical exercises, in which learners will have to perform as well as direct, and thus give them the opportunity to develop methods of working and appropriate language and communication skills. When screening the exercises, directors will be expected to present their work and explain the reasons for mise-en-scene choices.

In leading the unit, you will be an experienced director and tutor in narrative filmmaking and will, no doubt, have your own preferred films that you will want to use as illustrations and examples. The following are intended as suggestions and are not compulsory.

#### **LEARNING OUTCOMES:**

After studying this unit, participants will be able to:

- ⊙ Understand the role of the director in filmmaking;
- ⊙ Know how to develop a concept and approach a text;
- ⊙ Visualise a concept and tell a story visually;
- ⊙ Collaborate with actors;
- ⊙ Reflect on their strengths and weaknesses as a director.

Module 5 - Unit 3	TIME: how long will each activity take?
<p><b>Resources and preparation:</b> For all sessions you will need:</p> <ul style="list-style-type: none"> <li>⦿ a screening facility with the ability to stop and start DVDs, and access to live internet;</li> <li>⦿ learners will need to have access to either the internet or a DVD player in order to carry out the exercise between sessions.</li> </ul>	
<p><b>SESSION 1 – WHAT THE DIRECTOR DOES</b></p> <p><b>Preparation:</b> Choose a scene from the <i>Godfather II</i> to screen. Identify the storyboard (a DVD extra) for that scene. For the ‘assignment’ to be given at the end of this session you will need to purchase one disposable camera for every adult learner.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>⦿ To understand the role of the director;</li> <li>⦿ To understand the relationships between the director and other Heads of Department;</li> <li>⦿ To understand the difference between verbal and visual storytelling.</li> </ul>	
<p>Screen the opening scene from <i>The Godfather</i> and use it to illustrate the role of the director and how he/she relates to:</p> <ul style="list-style-type: none"> <li>⦿ production designer – discuss colour/scale/location/set choices etc.;</li> <li>⦿ director of photography – discuss format/colour/lighting/handheld etc.;</li> <li>⦿ producer – discuss hierarchy/decision making;</li> <li>⦿ casting director – what they do, how directors work with a casting director;</li> <li>⦿ editor – the relationship between director and editor.</li> </ul>	1 hour

<p><b>Visual storytelling:</b></p> <ul style="list-style-type: none"> <li>⦿ ask members of the group to tell you what they have learned about the characters and to identify how much they learned from the dialogue and how much from what they saw on screen.</li> </ul> <p><b>What is a storyboard and why do directors need one?</b></p> <ul style="list-style-type: none"> <li>⦿ show the group the storyboard from the scene you have chosen from <i>The Godfather II</i>;</li> <li>⦿ screen the scene from the <i>The Godfather II</i>.</li> </ul> <p><b>Individual directing exercise to be carried out between sessions:</b></p> <ul style="list-style-type: none"> <li>⦿ give each participant a disposable camera and ask them to tell a story (i.e. make a storyboard) by using no more than the number of photographs allowed by the camera. The story should have a beginning, middle and end.</li> </ul>	<p>1 hour</p>
<p><b>SESSION 2 – TELLING STORIES</b></p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>⦿ To tell a story in a visual format;</li> <li>⦿ To communicate a concept or idea.</li> </ul> <p><b>For this session you will need:</b></p> <ul style="list-style-type: none"> <li>⦿ Storyboard templates;</li> <li>⦿ Short scene from a film script.</li> </ul> <p>Each participant will present the storyboards they worked on at home between sessions to the group and explain how they would film it, i.e. production design, cinematography and editing.</p> <p>Describe and explain the shooting script and what it is for.</p> <p><b>TASK:</b> divide the group into teams of three, giving them a short scene and ask each group to work out a storyboard and prepare a shooting script.</p> <p>Each group should present their storyboard.</p> <p>Individual reading to be carried out between sessions from <i>'Directing: film techniques and aesthetics'</i> - Chapter 29 of <i>'Pre-Production' – 'Mise-En-Scene'</i>; Chapter 30 of <i>'Pre-Production' – 'Producing a Shooting Script'</i>.</p>	<p>30 minutes</p> <p>30 minutes</p> <p>30 minutes</p> <p>30 minutes</p>

### SESSION 3 – DIRECTING ACTORS

#### Objectives:

- ⊙ To understand the acting process;
- ⊙ To be able to communicate and collaborate with actors.

Screen the first 30 minutes of *'Acting in Film'*.

**TASK:** play some actor's warm up games (to be selected by workshop leader).

**TASK:** divide group into three – one to direct and two to act. Give them 'contentless' scenes to work on (appendix 1) with your instruction as to what the scene is about. Give them fifteen minutes to work on the scene before they present it to group. The group should have to guess what the scene is about.

**TASK:** a workshop leader works with each group on directing for honesty and depth (as in a masterclass).

#### Individual directing exercise to be carried out between sessions:

Give each participant a two-handed short scene from a play and ask them to complete the following exercises from Judith Weston's *'Directing Actors'*:

- ⊙ first impressions - Chart 1;
- ⊙ the immutables/facts & images – Chart 2;
- ⊙ imaginative choices – Chart 3;
- ⊙ events – Chart 4.

They should also prepare a storyboard for the scene.

30 minutes

15 minutes

30 minutes

45 minutes

2 hours

## SESSION 4

### Objectives:

- ⦿ How to transfer the storyboard and intention to the screen.

#### For this session you will need:

- ⦿ cameras and tripods;
- ⦿ a monitor which is able to playback from camera;
- ⦿ a camera technician for support.

Divide participants into groups of four – one director, one camera and two actors. They should film the director's storyboard.

Playback the scenes then critique and reflect on how they would do things differently in order to improve.

90 minutes

30 minutes

**Relationship with other modules:** the editing unit could be interrelated by using material shot for the editing exercises but this might be difficult to manage.

## Module 5: Filmmaking

### Unit 4 – Producing: How to organise the production of a short film

#### INTRODUCTION:

This unit is designed to help students who have not experienced making a film before gain the necessary skills for organising the preparation for shooting, including the managing of the human, technical and artistic elements involved. The unit will focus on those functions of a film crew not covered by the other units of module 5. The production manager, also known as the unit manager, is responsible for the coordination of all aspects of all phases of a film production, but students will also learn about other key elements and different roles. Roles covered will include those of actors and various crew members such as camera operator, decorator, set designer, props, hair and make-up artist, and so forth. This unit aims to impart knowledge of the working methods of a crew and how members combine to make a film.

All sessions have a practical side, made up of interactions not only among the students themselves but also between them and the educators. Thus, participants will be introduced to all the components of film production, from camera and other equipment to art direction in general. They will be helped to prepare for their forthcoming experience of shooting. At the end, a simulation of a shoot will take place with all the students working together as a crew. Though there will not be a rehearsal, as the crew and actors' roles will not have been allocated yet, it is an important step towards this.

**Comment:** This Unit is estimated to take 8/9 hours. The exact length will be dependent upon whether or not appropriate material conditions are available.

#### LEARNING OUTCOMES:

After studying this unit, participants will be able to:

- ⊙ Know what collaboration really means;
- ⊙ Understand the role of all key crew members;
- ⊙ Make artistic and technical decisions crucial to the actual shooting of films;
- ⊙ Know how each artistic area impacts on the final product;
- ⊙ Know how a crew interacts and in which capacity and at what precise moments;
- ⊙ Know what shooting really is and how it is organized.
- ⊙ Gain the confidence and assertiveness essential to shooting.

<b>Module 5 - Unit 4</b>	<b>TIME:</b> how long will each activity take?
<p><b>SESSION 1 – WHAT KIND OF FILM IS IT AND WHAT DOES IT REQUIRE?</b></p> <p><b>Resources needed:</b></p> <ul style="list-style-type: none"> <li>⦿ the actual screenplays being developed by the students and/or other short film screenplays;</li> <li>⦿ a DVD player and a screen on to which filmic examples will be projected;</li> <li>⦿ a computer with windows and VLC software connected to a projector.</li> </ul> <p><b>Training methods:</b></p> <p>The educator will pick the actual screenplays to be shot, if they have already been written in the last unit, and analyse them, listing all the elements necessary for the forthcoming workshop:</p> <ul style="list-style-type: none"> <li>⦿ number of scenes;</li> <li>⦿ lighting conditions;</li> <li>⦿ sets and their characteristics;</li> <li>⦿ characters and extras;</li> <li>⦿ decoration, props, wardrobe, make-up and hair.</li> </ul> <p>Collective interaction will take place with the educator encouraging students to discuss and deduce the right answers relating to the actual screenplays.</p> <p>A filmic example will be chosen, from a short film of about the same length as the ones to be produced in the CINAGE course, and will be presented as proof of successfully adapting to material conditions without sacrificing filmic quality.</p>	<p style="text-align: center;">2 hours</p> <p style="text-align: center;">30 minutes</p>

<p>In view of this example and the collective reflection undertaken in class, students will be asked to rewrite, in their own time, their screenplays in order to better accommodate the material conditions of the course's module 6 workshop. The students will also be asked to decide which of the art section roles they would like to pursue in the workshop and prepare a list of required items, according to scripts. The casting of characters and extras, as well as selection of crew members will also be put forward for consideration, though this will then be dependent on what happens during the next session.</p> <p><b>Assessment:</b></p> <p>The educator will assess the students and their ability to adapt their creativity to take account of the material conditions that exist. It is essential that the students realize what can realistically be accomplished. However, tips will be provided to make a script workable without diminishing its artistic and expressive integrity. This is essentially an exercise in pragmatic adaption.</p>	<p>30 minutes</p>
<p><b>SESSION 2 – LEARNING A BIT ABOUT THE TECHNICAL SIDE OF FILM PRODUCTION</b></p> <p><b>Resources needed:</b></p> <ul style="list-style-type: none"> <li>⦿ a DVD player and a screen onto which filmic examples will be projected;</li> <li>⦿ a computer with windows and VLC software connected to a projector.</li> </ul> <p>The working of actual equipment to be used in the shooting will be explained and students will be allowed the opportunity to become familiar with it in advance.</p> <p><b>Training methods:</b></p> <p>With the aid of filmic examples, [probably the features <i>Day for Night</i>, by François Truffaut and <i>Living in Oblivion</i>, by Tom diCillo, as well as some short films about filmmaking], the educator will introduce the students to what a film crew is and, in a general manner, what some of its key elements are supposed to do.</p> <p>Special importance will be given to some issues relating to image and sound, using available equipment. The learners will be able to experiment with the equipment as the educator explains its use and other general aspects. The experiments will be recorded so they can be analysed later.</p> <p>The educator will help the students choose the roles up for grabs. Everyone will indicate which role they would like to perform in each film and the crews will be decided at this point. Next, the filmic experiments will be viewed collectively with everyone given the opportunity to comment.</p>	<p>90 minutes</p> <p>90 minutes</p>

<p><b>Assessment:</b></p> <p>The educator will be responsible for inspiring enthusiasm for shooting and, in return, the students will be expected to demonstrate their ability in operating equipment and adapting that equipment's functions to suit shooting. The students will also have to show a willingness to learn from their mistakes.</p>	<p>1 hour</p>
<p><b>SESSION 3 – Simulation of shooting [optional]</b></p> <p><b>Resources needed:</b></p> <ul style="list-style-type: none"> <li>⦿ the actual equipment to be used in the shooting, so that its functions can be explained to students who will also be able to familiarise themselves with it;</li> <li>⦿ technical support in the camera and sound departments;</li> <li>⦿ a screenplay, props, wardrobe and whatever utilities the story requires (the nature of which will be made known to the students in advance).</li> </ul> <p><b>Training methods:</b></p> <p>All the learners will interact as a cinema crew, some of them performing as actors. During this task, they will be coordinated by the course supervisor or an assistant director.</p> <p><b>Assessment:</b></p> <p>The educator will ensure that each student knows what everyone does.</p>	<p>(if this activity cannot take place, the learners will view their recorded experiments in private, in their leisure time, and will write a report on it, to be used later. The final decision on roles will take place in module 6)</p> <p>2 hours</p>
<p><b>Relationship with other modules:</b></p> <p>This unit will interrelate with nearly all the other modules (the exception being editing). It is highly recommended that the screenplays of the films to be shot are already chosen by this point. If this happens not to be the case, three random screenplays written by the students can be used. The assignment of roles and the artistic decisions will help the directing module as well as allowing enough time to procure and obtain the locations, props, wardrobe, hair [etc.] needed for the actual shooting.</p>	

## Module 5: Filmmaking

### Unit 5 - Editing: From the shot to the film

#### INTRODUCTION:

This unit consists of an introduction to the role of the editor in filmmaking, development of the appreciation of the art of editing and an opportunity to work on basic scenes, in order to find out what is required to carry out a simple edit of a narrative film. It will not be possible, in the time allotted, to actually 'teach' editing, but the aim of the unit is to illustrate the editor's art, and to offer experience in the kinds of choices that one would make as an editor. This can be done without knowing the mechanics of what buttons to press. The object of the unit is to develop an appreciation of the tools used by editors to tell stories – pace, timing, music, sound and FX. The learners will be given practical tasks to help develop these skills and in this way will prepare themselves for the post-production phase of the three Cinage short films.

The methodology for teaching the Unit will combine expert led screenings and discussions, with individual and group exercises and suggested reading and screening materials for the learners – all chosen with a view to developing the appreciation and understanding of what an editor does.

In leading the Unit you will be an experienced editor in narrative filmmaking and will, no doubt, have your own preferred films that you will want to use as illustrations and examples. The following are intended as suggestions and are not compulsory.

#### LEARNING OUTCOMES:

After studying this unit, participants will be able to:

- ⦿ Understand the role of the editor in filmmaking;
- ⦿ Understand the stages of post-production;
- ⦿ Appreciate and identify how the editor contributes to the final film;
- ⦿ Be familiar with the technical skills that are needed to edit a film;
- ⦿ Be able to collaborate and communicate ideas to an editor and other colleagues.

<b>Module 5 - Unit 5</b>	<b>TIME:</b> how long will each activity take?
<p><b>Resources and preparation:</b> For all sessions you will need:</p> <ul style="list-style-type: none"> <li>⦿ A screening facility with the ability to stop and start DVDs, and access to live internet.</li> <li>⦿ Learners will need to have access to either the internet or a DVD player in order to carry out the exercise between sessions.</li> </ul>	
<p><b>SESSION 1 –THE ART OF EDITING:</b></p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>⦿ To gain historical perspective on Editing;</li> <li>⦿ To understand the role of the Editor;</li> <li>⦿ To understand the stages of post-production;</li> <li>⦿ To know what ‘a cut’ is.</li> </ul> <p><b>For this session you will need the following material:</b> paper rolls, glue, at least three sets of the same 30 images – you could also include lines of dialogue on one page. The images can be cut from magazines or newspapers or they can be photos.</p> <p><b>Describe the roles and the process in the Post-Production of a film.</b></p> <p><b>TASK:</b> Break the group into pairs and ask them to draw a family tree of the post-production structure and time-line.</p> <p>Get each group to present their ideas and discuss.</p>	1 hour





<p><b>Screen the scene from the action film without the music or SFX.</b></p> <p><b>TASK:</b> Break learners into groups and ask them to choose music &amp; SFX to dub onto the action clip. Screen each group's finished clip, and discuss different emotional impact due to choices of music and SFX.</p> <p><b>Screen the intimate drama scene without the music or SFX.</b></p> <p><b>TASK:</b> Break learners into groups and ask them to choose music &amp; SX to dub onto the action clip. Screen each group's finished clip, and discuss different emotional impact due to choices of music and SFX.</p> <p><b>Individual editing exercise to be carried out between sessions:</b></p> <p>Ask each participant to select a film and analyse how the music and SFX add to the emotional impact.</p>	<p>75 minutes</p> <p>75 minutes</p>
<p><b>SESSION 4:</b></p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>⦿ Understanding the final stages of post-production;</li> <li>⦿ Understanding how a fine cut is arrived at.</li> </ul> <p><b>For this session you will need:</b></p> <ul style="list-style-type: none"> <li>⦿ Fully edited scene without colour correction or sound mix;</li> <li>⦿ The same scene with colour correction and sound mix;</li> <li>⦿ A finished assembly of rushes from the three minute film used in Session 3;</li> <li>⦿ An editing suite;</li> <li>⦿ One or two technicians (dependant on the size of the learning group).</li> </ul> <p><b>Explain the final processes in post-production – colour correction, sound mix etc. Screen the prepared scenes to illustrate the differences.</b></p> <p>Break into groups of no more than 5 and, with support from the technician, begin to refine the assembly cut from the three minute film.</p> <p><b>Screen each cut and encourage the group to critique and discuss.</b></p>	<p>30 minutes</p> <p>60 minutes</p> <p>90 minutes</p>
<p><b>Relationship with other modules:</b> The Directing Unit could be inter-related by using material shot for the editing exercises, but this might be difficult to manage.</p>	

## Module 6: Cinema workshop (production of short films)

### INTRODUCTION:

This module is the main core of the course, since it is a practical application of the contents taught, through interplay with the learners, over the previous five modules (and respective units). Now the learners are actually going to produce three short films about their own experiences of active ageing. This is the pinnacle of the interaction between the learners themselves and the much awaited moment when the ideas begin to take shape. This is truly film in the making.

Module 6 is meant to test the adequacy of the contents of each prior module, as well as the methodology for producing fictional short films with a group of senior citizens. For the learners, it is a unique experience of interaction and trying out something which has a technical base but with a lot of creativity in it. It is an opportunity to be expressive and to enjoy the plenitude that companionship and art can provide.

Much depends on the nature of the learners themselves and the screenplay they effectively write and want to shoot. Latitude will be given to accommodate their creativity wherever possible. It is intended that all of the students will produce short films (each of about 3 to 4 minutes in length), with no fewer than eight learners in each crew (including actors). In each of the short films the learners will perform different roles, changing between themselves.

### LEARNING OUTCOMES:

After studying this unit, participants will be able to:

- ⊙ Go out and produce more short films about active ageing based on their own experiences on the subject;
- ⊙ Feel successful and proud for having accomplished a challenging task;
- ⊙ Communicate and interact better, not only with people of their own age, but also with the younger generations;
- ⊙ Experience a desire to be more creative and engaged in collective actions;
- ⊙ Feel as productive and important as any other citizen;
- ⊙ Handle technologies better from now on;
- ⊙ Appreciate art differently and experience a desire to be more connected with it henceforth;
- ⊙ Enjoy life more fully for having had their abilities put to the test.

<b>Module 6</b>	<b>TIME:</b> how long will each activity take?
<p><b>SESSION 1 – PRE-PRODUCTION (ORGANIZING THE WORK)</b></p> <p>The screenplays have been chosen in pre-production, preferably in module 5 – Unit 3 (screenwriting), in a decision made by the educator of that unit with the agreement of the general supervisor and the learners themselves. The distribution of roles in each of the films has already been dealt with in module 5 - unit 4 (producing). The shooting script has been dealt with in module 5 – unit 5 (directing) and so too should have been the shooting plan (order of the shots).</p> <p>Now it is time to ensure that all the utilities have been acquired, that the sets are made ready to receive a team, that all the logistics have been taken care of and that the actors know their parts. At the end of this session all the learners must be in possession of a copy of the final draft of the screenplay as well as the shooting list or some notes regarding the directors’ ideas for mise en place (the placing of the camera).</p>	<p>2 hours</p>
<p><b>SESSION 2 - PRODUCTION</b></p> <p><b>What follows is applicable to all shooting sessions:</b></p> <p>The learners will have technical support in several departments. Professional technicians will be responsible for cinematography and lighting, special camera work and technical image support, boom operation and technical sound support, assistance in direction and continuity, technical editing support, production driving and assistance (if needed).</p> <p>A general supervisor, will oversee the three productions and will take the necessary steps to ensure a smooth shoot. This person will interface between the learners and the personnel. He/she will take the necessary decisions concerning all the aspects related to the shoots.</p>	<p>3 hours</p> <p>+</p> <p>3 hours</p>

<p><b>Other resources needed:</b></p> <ul style="list-style-type: none"> <li>⦿ The script and the shooting list;</li> <li>⦿ The technical equipment required for each specific shooting – there will be a core list for all the films, but the possibility of extra items is not to be disregarded for a particular shoot, and will be dependent on the needs of the screenplay;</li> <li>⦿ All the utilities required for each shoot – props, decoration items, wardrobe, hair, make-up;</li> <li>⦿ Food and water (catering service);</li> <li>⦿ Transportation available for unexpected situations.</li> </ul> <p><b>Training methods</b></p> <p>The learners will work for periods of three hours and then have a break in order to rest and feed. Each of the films has to be doable in 6 hours (a day of work).</p> <p>The learners will go about their tasks with the rhythm and order of the proceedings being assured by the supervisor and/or a coordinator (performing very much as assistant director). The technical staff will perform some pre-assigned tasks and will assist the learners. The supervisor will be at hand to assist in decision-making and provide general shooting conditions.</p> <p><b>Assessment</b></p> <p>The supervisor, aided by the technical staff, has to assess the physical and psychological conditions of the learners during the entire shooting session and act accordingly. The staff have to be able to maintain the learners’ interest, concentration and levels of performance, while trying to impart confidence and artistic help, if called for.</p>	
<p><b>SESSION 3 – PRODUCTION 2</b></p> <p>Same as in session 2 but with a change in learners’ roles.</p>	<p>3 hours</p>
<p><b>SESSION 4 – PRODUCTION 3</b></p> <p>Same as in session 2 but with a change in learners’ roles.</p>	<p>3 hours</p>

## SESSION 5 – POST-PRODUCTION

During this stage, a member of the technical staff will be responsible for the editing of the films in post-production.

While the work is being performed by a hired professional, the learners can – and actually should – be able to come in and watch the process, which is the application of what they have learned in Module 5, Unit 5 (editing). The editor should, if they express that wish, give them leeway to experiment with some shots. The director of each film should sit next to the editor during this entire stage, if he/she so wishes (in order to provide artistic instructions).

3 hours  
+  
3 hours

10 hours

### Relationship with other modules:

This is the culmination of everything that has been learned before and as such relates to all the earlier modules.

# Annex A - Analysis Grid

	Competencies for Active Ageing (thick the most relevant in the film)						<b>Observations:</b> Did you like the film? Do you agree on how the active ageing is threatened? Who are the most interesting and uninteresting characters and why?
	Learning	Civic and community	Health	Emotional	Financial economic	Technological	
 <i>Before Twilight</i> , 2009, by Jacek Blawut							
 <i>Mid-August Lunch</i> , 2008, by Gianni Di Gregorio							
 <i>Empties</i> , 2007, by Jan Sverák							
 <i>The Best Exotic Marigold Hotel</i> , 2012, by John Madden							
 <i>Good to go</i> , 2012, by Mateus Luzar							
 <i>Vidange Perdue</i> , 2006, by Geoffrey Enthoven							

# References

## Further resources

### Module 1

CINAGE Project website <http://cinageproject.eu/>

Active ageing at [http://www.who.int/ageing/active\\_ageing/en/](http://www.who.int/ageing/active_ageing/en/)

Ageing population/ageing society at <http://wisdom.unu.edu/en/ageing-societies/>

Later-life learning at [http://www.associationforeducationandageing.org/ufiles/Lit\\_review\\_summary\\_May\\_08.pdf](http://www.associationforeducationandageing.org/ufiles/Lit_review_summary_May_08.pdf)

Lifelong learning at [http://www.dcalni.gov.uk/lifelong\\_learning\\_2.pdf](http://www.dcalni.gov.uk/lifelong_learning_2.pdf)

Ballesteros, R.F. (2008), *Active Aging: the Contribution of Psychology*, Hogrefe Publishing

Gillian Boulton-Lewis, Maureen Tam, (2011), *Active Ageing, Active Learning: Issues and Challenges*, Springer Science & Business Media, Sep 15, 2011 – Education – 192 pages

Withnall, A. (2009), *Improving Learning in Later Life*, Routledge, Sep 10, 2009 – Education – 176 pages

### Module 2

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Schultz, J-H (1932). *“Das Autogene Training (konzentrierte Selbstentspannung).” Versuch einer klinisch-praktischen Darstellung*. Leipzig: Thieme

Sedikides, C. (1993). *Assessment, enhancement, and verification determinants of the self- evaluation process*. Journal of Personality and Social Psychology

Randall, W. (1996). "Restorying a Life: Adult Education and Transformative Learning." In *Aging and Biography: Explorations in Adult Development*. Edited by James E. Birren et al., pp. 224–247. New York: Springer Publishing

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Findeisen D. (2010). *Univerza za tretje življenjsko obdobje v Ljubljani: stvaritev meščanov in vez med njimi. Ljubljana: Društvo za izobraževanje za tretje življenjsko obdobje.*

Galey, M. (1981). *Marguerite Yourcenar Les yeux ouverts entretiens avec M.Galey*. Paris: Le Livre de Poche.

Kroener, S. et all (2008). *Demographic future of Europe*. Berlin: BIB.

Mackie, D. M., Hamilton, D. L. (1993). *Affect, Cognition and Stereotyping: Interactive Process in Group Perception*. London: Academic Press Inc.

Guillemard, A. M. (1986). *Le déclin du social*. Paris: PUF.

<http://www.emil-network.eu/resources/publications?page=7>

Maslow, A: *Hierarchy of Needs: A Theory of Human Motivation* [Kindle Edition]

Stebbins, R.A (2010) *A Perspective for Our Time*. Serious Leisure, UK

### Module 4

Alheit, Peter & Dausien, Bettina 1990. *Biographie. Eine problemgeschichtliche Skizze. Werkstattberichte des Forschungsschwerpunkts "Arbeit und Bildung"*, Band 14. Bremen: Universität Bremen.

Bauman, Z. (2000). *Liquid modernity*, Cambridge : Polity Press.

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## Module 5, Unit 1

*Inside the gaze: the fiction film and its spectator*, Francesco Casetti, Bloomington: Indiana University Press, 1998.

*How to read a film: movies, media, and beyond; art, technology, language, history, theory*; Monaco, James, Oxford University Press, 2009.

### Filmography:

*Booth Story* (2006) Dir. Kasimir Burgess, Edwin McGill; Australia

*Lunch Date* (2009) Dir. Adam Davidson; USA

*Bara Prata Lite (Talk)* (1997) Dir. Lukas Moodysson; Sweden

*Gan-Gan* (2014) Dir. Gemma Green-Hope; UK

*Undressing my mother* (2004) Dir. Ken Wadrop; IE

*Nuit Blanche* (2009) Dir. Arev Manoukian; CA

*I will wait for the next one* (2002) Dir. Philippe Orreindy; FR

*Anna* (2007) Dir. Alejandro Gonzales Inarritu; US

*LXIV* (2011) Dir. Damian Livesey; UK

*Drama Queen* (2010) Dir. Minna Lavola; FI

*Teeth* (2007). Dir. John Kennedy and Ruairi O'Brien; IE

*Caterwaul* (2012) Dir. Ian Samuels; US

*The Black Hole* (2008) Dir. Olly Williams and Philip Sansom; UK

*Cinéma erotique* (2007) Dir. Roman Polanski; FR

*The grandmother* (1970) Dir. David Lynch; US

## Module 5, Unit 2

Field, Syd (2005), *Screenplay: The Foundations of Screenwriting*, Bantam Dell, New York

A very detailed list of books about scriptwriting is available at <http://www.screenwritingspark.com/the-best-screenwriting-books-chosen-by-screenwriters/>

### Module 5, Unit 3

*Directing (film techniques and aesthetics)*, By Michael Rabiger, Publisher: Focal Press; 4 edition (19 Oct 2007), ISBN-10: 0240808827, ISBN-13: 978-0240808826

**In particular:** Chapter 25 of 'Pre-Production' – 'Rehearsals and Planning Coverage'; Chapter 29 of 'Pre-Production' – 'Mise-En-Scene'; Chapter 23 of 'Pre-Production' - 'Actor & Director Prepare a Scene'; Chapter 30 of 'Pre-Production' - 'Producing a Shooting Script'.

*Directing Actors: Creating Memorable Performances for Film & Television*, by Judith Weston, Publisher: Michael Wiese Productions (18 Jun 1999), ISBN-10: 0941188248, ISBN-13: 978-0941188241

*Grammar of the film language*, by Daniel Arijon, Publisher: Silman-James Press, U.S.; New edition (1 Nov 1991), ISBN-10: 187950507X ISBN-13: 978-1879505070

*Cinematography for Directors: A Guide for Creative Collaboration*, By Jacqueline B. Frost, Publisher: Michael Wiese Productions (August 1, 2009), ISBN-10: 1932907556, ISBN-13: 978-1932907551

*Film direction Shot by Shot: Visualizing from Concept to Screen*, by Steven d. Katz, Publisher: Michael Wiese Productions (1 Jul 1991), ISBN-10: 0941188108, ISBN-13: 978-0941188104

*Other People's Shoes: Thoughts on Acting*, by Harriet Walter, Publisher: Nick Hern Books; New Ed edition (11 Sep 2003), ISBN-10: 1854597515, ISBN-13: 978-1854597519

*Acting in Film: An Actor's Take on Movie Making*, Michael Caine, DVD: 2008, Region 2

*What's My Motivation?* by Michael Simkins, Publisher: Ebury Press; New edition (5 May2005), ISBN-10: 0091897491, ISBN-13: 978-0091897499

*The Casting Handbook*, by Susy Catliff and Jennifer Granville, Publisher: Routledge, 2013, ISBN-10: 0415688248, ISBN-13: 978-0415688246

### Module 5, Unit 4

Friedman, J. (2011). *Getting It Done: The Ultimate Production Assistant Guide*, kindle edition. Studio City: Michael Wiese Productions.

Gill, L. (2012). *Running the Show: The Essential Guide to Being a First Assistant Director*, kindle edition. London: Focal Press.

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Preston, W. *What an Art Director Does: An Introduction to Motion Picture Production Design*. Los Angeles: Silman-James Press.

### **Further resources:**

DiCillo, Tom (1995). *Living in Oblivion*. Film.

Truffaut, François (1973). *Day For Night*. Film.

### **Module 5, Unit 5**

*Technique of Film and Video Editing* (5<sup>th</sup> Edition), K. Dancyger, 978-0-240-81397-4, Oxford, Focal Press, 2012

*In The Blink of An Eye*, Walter Murch, 1-879505-62-2, Silman-James Press

*The Conversations*, Walter Murch and the Art of Editing Film, Michael Ondaatje, 0-7475-6472-8, Bloomsbury Publishing

*Behind the Seen: How Walter Murch Edited Cold Mountain Using, Final Cut Pro and What This Means for Cinema*, Charles Koppelman. 2005, 0-7357-1426-2, New Riders / Peachpitt

*Fine cuts: the art of European film editing*, Roger Crittenden, 0240516842, Oxford, Focal, 2004

*Film Editing, The Art of the Expressive*, Valerie Orpen, 1-903364-53-1, Wallflower Press

### **Module 6**

DiCillo, Tom (1995, USA). *Living in Oblivion*. Film.

Truffaut, François (1973, FRA/ITA). *Day For Night*. Film.

In this case, all the films about growing old and about filmmaking that you can possibly get your hands on are wonderful resources. Not only are they pertinent to the issue at hand, but they also work wonders to put you in the right mood. You just want to start making films outright!

# Glossary

TERM	DEFINITION
<b>Active ageing</b>	The World Health Organisation has defined active ageing as a full citizenship process which involves creating the most opportunities for participation, security and greater quality of life as people age. Active ageing involves independence in activities, social contribution, emotional connections, supporting people to adapt to age-related limitations, resilience, creative leisure, sexuality, retaining own values, and removing structural barriers to participation. Some aspects, such as health and wellbeing, can be seen as enabling active ageing, whereas aspects such as creative leisure activity, volunteering and paid work are elements of active ageing.
<b>Ageing</b>	Ageing is viewed as a process going on from the minute we are born. It is composed of evolution and devolution processes. It is a lifelong process, going on from cradle to grave.
<b>Ageing population</b>	An ageing population is defined as a population in which the number of elderly (65+) is increasing relative to the number of 20-64 year olds. This phenomenon occurs when the average age of a country or region rises due to rising life expectancy and/or declining birth rates.
<b>Ageing society</b>	Every month more than a million people turn 60. The world is ageing rapidly. The number of people aged 65 and over will double as a proportion of the global population, from 7% in 2000 to 16% in 2050. By then, there will be more older people than children (aged 0–14 years) in the population for the first time in human history.
<b>Ageism</b>	A process of systematic stereotyping and discrimination against people because they are old, just as racism and sexism accomplish this for skin colour and gender.
<b>Andragogy</b>	In the 18th century the French philosopher Nicolas de Condorcet argued that education should be for all, including adults. The term andragogik, as opposed to pedagogy, however, was coined by Alexander Knapp, a German grammar school teacher in the 19th century. Then it was used by the Journal of Adult Education and Malcolm Knowles (1913-1997) in his work on developing a unified system of adult education (The Meaning of Adult Education). The theory of andragogy is based on assumptions that distinguish it from pedagogy or traditional teaching methods, shifting the focus from the teacher to the learner, self-directed learning and perspective transformation, etc...
<b>Assistant director</b>	The person who carries out a number of procedural duties for the director, which include scheduling shooting, arranging logistics, calling personnel to the proper location for shooting, maintaining order on the set, communicating with crews, rehearsing performers and doing whatever tasks the director may find necessary.

TERM	DEFINITION
<b>Autonomy</b>	Autonomy in older age means having or keeping independence or freedom of action, rather than being treated as dependent.
<b>Boom</b>	Microphone boom: a long, mobile, telescopic arm with a microphone attached at one end that is held over the speaker's head, outside the camera's frame. The boom follows the characters about and permits synchronous sound recording of the entire scene.
<b>Camera operator</b>	The person who works under the director of photography and is directly responsible for managing the camera during shooting. He or she is responsible for viewing the scene through the viewfinder and making certain that the image is correct, for positioning the camera, and for making basic movements.
<b>Camera placement</b>	Part of the language of cinema is dependent on an understanding of camera position and movement, lens selection, and scene coverage. They are critical to all forms of narrative storytelling.
<b>Characterisation</b>	How character is depicted and revealed on screen. How physical attributes, emotional responses and actions provide insight into character.
<b>Civic and Community</b>	This competency concerns what is required to be an active older citizen, taking part in activities of benefit to the individual and society. The activities could involve doing voluntary work, or possibly some form of employment or paid work, also it could mean caring work in the family, or for others in the community. The community to which an individual contributes can be a family, local service, neighbourhood, town, region, nation or global.
<b>Clap board (also known as "slate board")</b>	A slate with a pair of boards hinged together that is photographed at the beginning of each take, both for information concerning the take and for synchronization of sound and picture.
<b>Colour Correction</b>	Colour correction ensures that all shots within each scene match one another, by balancing colour saturation and luminance from shot to shot, so that no one shot stands out in the sequence. Colour correction can offer creative solutions to any picture related problems, e.g., under or over exposure, day for night corrections, etc. And editor working with colour correction should understand the psychological effect of colours, in order to enhance the narrative of the film.
<b>Competency</b>	This word has different meanings. In relation to active ageing, it means what is required for older people to live and participate actively within communities and society. Although competency is often considered in terms of abilities of individuals, in this project there is a society competency level, which can be considered at least equally important. For example the 'health' competency for active ageing not only requires individual behaviours which promote health, but also social structures such as healthcare systems that support older people to manage their health.

TERM	DEFINITION
<b>Context-based learning / CBL</b>	Refers to the use of real-life and fictitious examples in learning environments in order to learn through the actual, practical experience with a subject rather than just its mere theoretical parts. It can be generalized as: The most important single factor influencing learning is the active engagement of the learner with the material. Obtain this - and teach by whatever methods retain this engagement.
<b>Continuity</b>	The continuous flow of a film, where shot follows shot and scene follows scene in an understandable and smooth way. An effective continuity makes us unaware of the cutting as we watch the film, of the way in which the camera and cutting control our responses. Effective continuity is dependent upon the proper matching of details, movement and dialogue from shot to shot, and the logical and explicit development of plot from scene to scene.
<b>Crew</b>	The group of people involved in some phase of the making of a film.
<b>Demography</b>	This is the study of human populations, using statistics to examine such aspects as the size, growth, structure and distribution of groups of people. Demographic analysis can be applied to a particular population group such as men and women aged over 65, and can take account of changes across geographical space and across time, in relation to dimensions such as birth, death, migration, and ageing.
<b>Digital inclusion</b>	Digital inclusion for older people concerns overcoming an aspect of social inequality where older people who are unable to access and use technologies (such as computers and internet) are disadvantaged, marginalised and digitally and socially excluded. Digital inclusion involves overcoming financial and other barriers to access, and overcoming barriers to use which include skills and competencies, social factors, and on-going support.
<b>Director</b>	The Director is the driving creative force in a film's production, and acts as the crucial link between the production, technical and creative teams. Directors are responsible for creatively translating the film's written script into actual images and sounds on the screen - he or she must visualise and define the style and structure of the film, then act as both a storyteller and team leader to bring this vision to reality.
<b>Editor</b>	Editors are responsible for the way a story unfolds and grabs the attention of the audience. They ensure that the story flows effortlessly from beginning to end; each shot is carefully chosen and edited into a series of scenes, which are in turn assembled to create the finished film.
<b>Emotional</b>	This competency concerns what is required for older people to maintain autonomy and dignity in older age, and to be able to feel in control. It also involves maintaining meaningful social and emotional connections, care and support, at home and in the community.

TERM	DEFINITION
<b>Empowerment</b>	Empowering approaches to active ageing encourage older people to draw on and extend their own capacities to make effective choices in life, and to exercise autonomy and decision-making power in relation to their lives and their social environment. Social challenges to empowering older people include economic inequalities e.g. concerning employment and pensions and social provision for learning, health support, and opportunities for civic participation.
<b>Experiential Reflection</b>	The idea of watching others and developing observations about one's own experience, relating one's own experience to that of others, and seeing how others might see your own experience.
<b>Filmmaking</b>	The act of making any type of motion picture, including preproduction, production and postproduction phases.
<b>Financial/Economic</b>	This competency concerns what is required for older people to have financial security to be able to live an active, meaningful life. This includes having an adequate income across the life-course, opportunities for continuing to work without age discrimination, and adequate social protection, including pensions and other allowances.
<b>Health</b>	This competency concerns what is required for older people to maintain their health and well-being in older age. Health and well-being involve physical, mental and social aspects. The quality of health services and support, people's lifestyle, their opportunities for social networks, social care and environmental security can all influence health and well-being.
<b>Holistic</b>	Holistic approaches to active ageing focus positively on the importance of the whole person, including social, physical, and psychological aspects, rather than separating out different parts such as physical health only, or a particular limiting condition only.
<b>Ice breaker</b>	An ice breaker is an activity, game, or event that is used to welcome and warm up the conversation among participants in a training class, team building session, or other event. Any event that requires people to comfortably interact with each other and a facilitator is an opportunity to use an ice breaker.
<b>Later life</b>	It is a period of life belonging to the second half of life that may start at different ages. When one reaches median age in a country, one is considered being older or old.
<b>Learning</b>	The learning competency concerns what is required to continue to learn in older age, and to learn in a way that is relevant for older age. This might include formal and/or informal learning, and could involve a wide range of possibilities including learning skills and knowledge, learning something creative, or learning new technology like e-technology (computers and the internet).

TERM	DEFINITION
<b>Learning and education in later life</b>	<p>The term was coined by Peter Jarvis and conference participants in 1995 in Ulm. Later-life refers to different stages of life and to different groups of older people: older workers, people about to get retired, retirees who are in a dynamic process between work, retirement and old age, older people in institutional care or in general dependent older people. Policy makers refer to people who are at this stage of life calling them “older people”, “older adults” and seniors or, now less frequently, “third agers”.</p> <p>Learning is a process of active engagement with experience. Learning happens if and when behaviour changes (activity, thinking, emotions, etc.). It is what people do when they want to make sense of the world. It may involve an increase in skills, knowledge or understanding, a deepening of values or the capacity to reflect. Effective learning will lead to change, development and a desire to learn more.</p> <p>Education in later-life means organised and target oriented learning of different groups of older people.</p>
<b>Life history</b>	<p>Past and present life and life to come can be encompassed in a narrative (people, events, feelings) making us understand the connections between different impacts on our life and decisions taken as well as our being more or less active in later life.</p>
<b>Life-course</b>	<p>A life-course approach to learning for active ageing stresses the importance of all ages and stages of life and acknowledges the intergenerational context within which individuals live. It recognises that ageing and learning occur within a broad life process, and that cultural experiences earlier in life shape later experiences, decisions and outcomes. A life-course approach also emphasises that events that matter to individuals in later life may not necessarily be best ranked in chronological order – most recent events are not necessarily the most important.</p>
<b>Lifelong learning</b>	<p>This is the on-going pursuit of learning for personal or professional reasons throughout life and in a range of situations. Learning can take place not only in formal settings but also in non-formal learning groups, through daily interactions and in a wide range of environments. The Lifelong Learning Programme has been a European funding programme which has supported education and training for all age groups across Europe.</p>
<b>Lighting</b>	<p>The illumination of performers, action, and setting in the making of a motion picture. Lighting is one of the major elements in the motion picture and is basically responsible for the fact that we see any image on the screen; but, in more specific ways, lighting is responsible for both the quality of the images and for much of the film’s dramatic effect.</p>
<b>Line Producer</b>	<p>The person brought in to prepare the budget, and execute it. She is the person primarily responsible for the “below-the-line” items, and the original studio term was “Below-the-line Producer.” That has since been shortened to line producer. Hence, the term “line producer.” Once pre-production starts, the line producer’s main responsibility is to see that the film doesn’t go over budget. She prepares cost reports and cash flow reports, working closely with the production manager and the production accountant.</p>

TERM	DEFINITION
<b>Make-up</b>	To apply cosmetics to performers or to costume them in order to enhance their appearance, prepare them for a role or make them suitable for photography.
<b>Make-up artist</b>	The person responsible for applying makeup to the performers in a film.
<b>Mise-en-Scene</b>	Elements of visual style, set and cinematography. Also related to the emotional tone of a film.
<b>Motivation</b>	Motivation shapes and encourages our behaviour. It can be extrinsic or intrinsic (inner). It is an internal drive that activates behaviour and gives it direction. It encompasses a number of elements like needs, aspirations, readiness to be active, emotions, knowledge etc.
<b>Movie-based learning/ MBL</b>	A form of learning that uses movies, plus videos, as learning tools. Cinema can be a catalyst for healing and growth for those who are open to learning how movies affect people and to watching certain films with conscious awareness. Cinema allows one to use the effect of imagery, plot, music, etc. in films on the psyche for self-reflection, insight, inspiration, emotional release or relief and change. Particularly it can help older people connect with story lines and the movie characters, learning about themselves in more profound ways.
<b>Multi-dimensional</b>	The concept of active ageing is multidimensional because it has several aspects: and several competencies are required to support active ageing. This involves going beyond employment and productivity, including volunteering, lifelong learning and creative leisure, maintaining emotionally close relationships, sustaining choice, living by one's own norms, independence and quality of life, combating ageism, and including the different older ages and inter-generational connections. Different competencies of active ageing like learning, health and emotional can interact in many ways.
<b>Non-formal education</b>	Education, as a lifelong process which enables the continuous development of a person's capabilities as an individual and as a member of society, can take three different forms: <b>Formal education</b> - the structured educational system usually provided or supported by the state, chronologically graded and running from primary to tertiary institutions; <b>Informal education</b> - learning that goes on in daily life and can be received from daily experience, such as from family, friends, peer groups, the media and other influences in a person's environment and; <b>Non-formal education</b> - educational activity which is structured has aims and objectives but follows a programme set up together with the participants. It takes place outside the formal system.
<b>Older adults</b>	People, whatever their chronological age, who are post-work and post-family, in the sense that they are less or no longer involved in an occupational career or with the major responsibilities for raising a family.
<b>Old age</b>	It is a period of life. Old age is also a social construct, a matter of tacit agreement in each single society.

TERM	DEFINITION
<b>Picture Lock</b>	Picture lock is a stage in editing a film when all changes to the cut have been finished and approved.
<b>Pre-production</b>	The preparation for making a film, preceding the actual shooting, that includes casting, contracting performers and production personnel, securing locations, designing and building the sets, etc.
<b>Producer</b>	The producer's job is to bring it all together. The producer may initiate a project or be hired by a studio to 'produce a project'. The producer hires the director, the screen-writers, and all of the other technical crafts-persons who work on the film. The producer sets up the budget and meets the payroll and sees the production through from inception to distribution and marketing.
<b>Production</b>	The various stages of putting the story on film after pre-production planning and before post-production. These stages include all the physical preparations for shooting (e.g., construction of sets, lighting and rehearsal) and the actual shooting itself. When the film is "in production" it is actually being shot.
<b>Production manager</b>	The individual in charge of the daily business arrangements for shooting and will make the deals for the equipment, locations, craft services, etc. He/she ensures the smooth running of the production period, that all elements are in place for each day and is in control of the budget during the production period.
<b>Prop</b>	Any movable object used on a set or in a scene.
<b>Prop man, property master</b>	The individual responsible for obtaining, altering, or building properties and making sure they are available when necessary during film production.
<b>Rushes</b>	The term 'rushes' refers to the raw footage from each day's film shooting schedule.
<b>Self-assessment</b>	In social psychology, self-assessment is the process of looking at oneself in order to assess aspects that are important to one's identity. It is one of the motives that drive self-evaluation, along with self-verification and self-enhancement. Sedikides (1993) suggests that the self-assessment motive will prompt people to seek information to confirm their uncertain self-concept rather than their certain self-concept and at the same time people use self-assessment to enhance their certainty of their own self-knowledge. However, the self-assessment motive could be seen as quite different from the other two self-evaluation motives. Unlike the other two motives through self-assessment people are interested in the accuracy of their current self-view, rather than improving their self-view. This makes self-assessment the only self-evaluative motive that may cause a person's self-esteem to be damaged.

TERM	DEFINITION
Self-care	This means looking after personal health and wellbeing rather than being looked after. It can also include living a healthy lifestyle and staying active doing things that are important to the person concerned. It involves focusing on what older people can do rather than what they may not be able to do, and this includes obtaining support to be able to remain active and live in a healthy way.
Set	The term set is an abbreviation of “setting”, which conveys the actual location of any scene, whether naturally or artificially constructed.
Set decorator	The individual who decorates or dresses the set with props, furnishings, ornamentations, and artwork.
Shooting	The entire process of putting on film the action of a motion picture.
Shooting schedule	The plan for shooting on a single day or series of days, which include scenes and shots to be photographed, time and place of shooting, and required performers, personnel, equipment, and properties. Scenes frequently are shot out of sequence for reasons of economy and convenience.
Shooting script	The final written version of a film used by the director during shooting.
Shot	The term is sometimes defined as (1) “the single uninterrupted operation of the camera that results in a continuous action we see on the screen and sometimes as (2) “the continuous action on the screen resulting from what appears to be a single run of the camera”. However, it is best to (1) as “take” and only (2) as “shot” to preserve the sense of continuity and completeness we associate with the term.
Significant others	According to Eric Berne’s transactional analysis significant others are people who influenced our life and decisions taken in our early years and throughout our life indeed.
Sound Design	Sound design is the process of constructing the sonic identity of the film. This involves a variety of work, ranging from creating the noises of giant explosions or car crashes to the art of adding subtle sounds that enrich the language and feeling of films. Sound design most commonly involves the manipulation of previously composed or recorded audio, such as sound effects and dialogue. In some instances it may also involve the composition or manipulation of audio to create a desired effect or mood.
Sound editor	A sound editor is responsible for selecting and assembling sound recordings for the film. Sound editing developed out of the need to fix the incomplete, undramatic, or technically inferior sound recordings of early talkies, and over the decades has become a respected filmmaking craft, with sound editors implementing the aesthetic goals of the film and supporting the narrative of the film’s story.
Storyboard	A panel or panels on which a sequence of sketches or images depicts the significant changes of action and scene in a planned film.

TERM	DEFINITION
Storytelling	Storytelling is the conveying of events in words, and images, often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation, and instilling moral values. Crucial elements of stories and storytelling include plot, characters, and narrative point of view.
Subtext	Subtext is the unspoken thoughts and motives of characters—what they really think and believe or an entire script can be a metaphor with a subtext that has a completely hidden meaning. It is content which is not announced explicitly but refers to the thoughts and motives of the characters.
Take	A single uninterrupted recording of a shot. Normally several takes are photographed for each shot and the best is used in the edited film.
Technological	This competency concerns what is required for older people to have access to and be able to use technology for active ageing such as computers, mobile phones and apps; for social networking, and for communicating and learning online. It also concerns assistive technologies. Assistive technologies may include mobility aids, and forms of equipment that assist with getting support and care.
The Art of Editing	Editing is the art of taking raw footage and transforming it into something compelling and watchable. Just as written language has a structure from which to build story, so does visual language. This language encompasses the compression of time, and rhythm and pacing to determine its contribution to the theme of the story being told.
The Gaze	The position of the audience in relationship to the viewpoint of the camera/director: the representation of particular aspects of humanity on screen and the audience's "reading" of that representation.
The Look of the Film	A director works closely with a director of photography, production designer and costume designers to create a colour palette that communicates the story of the film. Depending on what the story is about, and what the thematic underpinning is, the look of the film will be based on those.
Visual Metaphor	A visual metaphor is an image used in the place of or in conjunction with another to suggest an analogy between the images or make a statement with them.
Visual Storytelling	A story told primarily through the use of images and requires an understanding of the impact and power of image to communicate, rather than dialogue.
Wardrobe	The clothing, costumes and accessories worn by the performers in a film.
Wardrobe master	Any individual responsible for procuring clothing, costumes, and accessories for a film production before the actual shooting begins and for maintain them during the actual filming.

## PRODUCERS:

[www.aidlearn.com](http://www.aidlearn.com) | PORTUGAL



Consultoria em Recursos Humanos, Lda.

[www.leedsbeckett.ac.uk](http://www.leedsbeckett.ac.uk) | UNITED KINGDOM

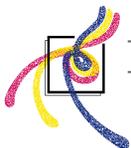


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