

ZBORNIK
The Elephant
Anthology
SLOVN

VZGOJNO-IZOBRAŽEVALNI PROGRAM ANIMIRANEGA FILMA SLON
Educational Animation Film Programme the Elephant

ZBORNİK SLON

The Elephant Anthology

ZBORNİK O VZGOJI IN IZOBRAŽEVANJU NA PODROČJU ANIMIRANEGA FILMA
Anthology on Education in Animation Film

PEDAGOŠKO GRADIVO ZA UČITELJE IN STARŠE III
Pedagogical Materials for Teachers and Parents III

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Educational Animation Film Programme the Elephant

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A Word from the Editor

The Elephant Anthology on Education in Animation Film is a unique rarity in the global perspective. Its aim is the exchange of opinions, experiences and knowledge regarding the purpose, methods and forms of introducing and presenting animation film, intended for teachers or parents who wish to broaden the horizon of younger generations. The Anthology consists of approaches from various mentors as well as concrete starting points for discussions on selected animated films.

It is a novelty in the international cultural space, extending an invitation to participate to both local and international individuals, institutions, artists and other animation enthusiasts.

The purpose of our project is to stress the importance of creative, active and continuous education in animation film. Correct approaches can encourage already a young child to distinguish quality audiovisual forms from those of lesser quality. And if we consider the fact that animated film or cartoon is still often perceived as the “children’s film genre”, than fostering an intensive and deeper consideration of this subject is of the utmost importance. Viewing – guided observing – of selected animation films can further and facilitate the development of critical thinking in children, while the practical work and workshops stimulate their creativity, also in the use of the so called new media.

The Elephant Anthology continues the tradition of The Elephant Pedagogical Materials for Parents and Children II while introducing a novelty – an enhancement of Part One with the introduction of a broader, international discourse on education in animation film.

Hana Repše

Besede urednice

Zbornik Slon, zbornik o vzgoji in izobraževanju na področju animiranega filma je v svetovnem smislu edinstven. Usmerjen je k izmenjavi mnenj, znanj in izkušenj o pomenu, metodah in oblikah podajanja snovi animiranega filma, ki jih učitelji ali starši, lahko uporabijo za širjenje obzorja mlajšim generacijam. Zbornik sestavljajo prakse različnih mentorjev in konkretna izhodišča za pogovore ob izbranih animiranih filmih.

Za mednarodni kulturni prostor je novost, ki vabi k sodelovanju domače in tuje posameznike, institucije, ustvarjalce in druge ljubitelje animiranega filma.

Namen projekta je opozoriti na pomen kreativnega, aktivnega in kontinuiranega poučevanja o animiranem filmu. Pravi pristopi lahko že pri otroku spodbujajo prepoznavanje kvalitetnih in manj kvalitetnih avdiovizualnih oblik. Če pa izpostavimo, da animirani film oz. risanko še danes marsikdo dojema kot "zvrst za otroke", je skrb za intenzivno poglobljanje v to tematiko toliko bolj pomembna. Z gledanjem - usmerjenim opazovanjem - izbranih animiranih filmov lahko pripomoremo k otrokovemu razvijanju kritičnega mišljenja, s praktičnim delom pa spodbujamo njegovo ustvarjalnost, tudi pri uporabi t.i. novih medijev.

Zbornik Slon ni samo nadaljevanje Pedagoškega gradiva za starše in učitelje II, ampak predstavlja nadgradnjo prvega dela v smislu vzpostavitve mednarodnega diskurza o poučevanju o animiranem filmu.

Hana Repše

The Elephant Encourages Active Watching

The Elephant Educational Animation Film Programme presents a rarity in Slovenia. It introduces children and youth to a plethora of carefully selected animation films by domestic and foreign authors, made in various animation techniques and expressing different personal poetics through interesting, humorous and sometimes deeply moving stories. Selected films are thoughtfully arranged with regard to audience age, while viewings are accompanied by discussions with pupils and students before and after the screening. By providing these talks we wish to offer the audience an active viewing experience, and encourage them toward focusing their attention, fostering a sensitivity for form and content, and developing their personal thought, the ability to recognize patterns of behaviour, communication and reflection, to evaluate and reference back to their own personal experiences. This active viewing of films presents the best and most effective starting-point for children and youth to develop their own creative expressions. The Elephant also provides for the teachers – by preparing pedagogical materials to accompany the screenings we wish to excite them for the endless possibilities the animation film holds for educational use and their professional work with children.

Martina Peštaj

Media Psychologist

Creative Animation Methodologies With Children: State of the Research.

The recent technological revolution has brought about changes in the economic model [1] necessitating the urgent training of creative professionals. Thus, the development of creativity should be included in the core curriculum of schools as recommended in the conclusions of the report prepared for the British government by a team led by Ken Robinson [2].

In addition, according to another document published recently by the European Commission [3], in practice and in the short term, both in our private lives and at work we will be called upon to

operate with languages and technologies that involve the integrated use of text, 2 and 3-dimensional images, audio and video, achieved with different forms of processing and formats, distributed and consumed interactively via a communication network composed of a multiplicity of convergent platforms. Although traditionally defined as the ability to read and write, literacy has to be understood as the ability to locate, evaluate and communicate using a spectrum of media including text, visual, audio and video resources.

As a result, there is an urgent need to introduce these languages and technologies into the classroom and to do so by means of practices that stimulate creativity and which are rooted in methodological, scientific and communicational rigour. It is necessary that children should learn to describe and structure what they observe using correct, efficient and motivating methods, and to use that knowledge as the foundation of their capacity to imagine and create.



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Ustvarjalne animacijske metodologije za delo z otroki: raziskovalna faza

Nedavna tehnološka revolucija je v ekonomski model vnesla spremembe [1], ki zahtevajo takojšnje (pre)izobraževanje profesionalnih ustvarjalcev. Razvijanje ustvarjalnosti bi zato moralo postati del osnovnega učnega načrta šol, kot to predpostavljajo sklepi poročila, ki ga je za britansko vlado pripravila skupina pod vodstvom Kena Robinsona [2].

Poleg tega bomo po mnenju druge listine, ki jo je pred kratkim objavila Evropska komisija [3], v praksi in v kratkem, in sicer tako v zasebnem življenju kot na delovnem mestu, dolžni upravljati z jeziki in tehnologijami, ki se interaktivno poslužujejo besedila, dvo- in tridimenzionalnih podob, avdio in video zapisov, ustvarjenih s pomočjo različnih oblik obdelave in v različnih formatih, katerih distribucija in potrošnja potekata interaktivno prek komunikacijskega omrežja, ki ga tvori množstvo stekajočih se platform. Čeprav pismenost tradicionalno razlagamo kot znanje branja in pisanja, jo je potrebno razumeti kot sposobnost lociranja, vrednotenja in komuniciranja

s pomočjo medijskega spektra, ki vključuje tako tekst kot tudi vizualne, zvočne in video vire.

Posledica tega je pereča in takojšnja potreba po vpeljavi teh jezikov in tehnologij v šolske učilnice. Le-to je potrebno izpeljati s pomočjo vaj in postopkov, ki spodbujajo kreativnost, utemeljeni pa so na metodološki, znanstveni in komunikacijski eksaktnosti. Otroci se namreč morajo naučiti opisovati in strukturirati opazovano z uporabo pravilnih, učinkovitih in motivacijskih metod ter uporabljati to znanje kot temelj in podlago za razvijanje svoje predstavnosti, domišljije in ustvarjalnosti.

Prepričana sem, da izvajanje izobraževalnih projektov, ki se poslužujejo animacijskih tehnik, ustvarja temelje za razvoj ustvarjalnosti in pismenosti v pričakovanju in pripravi na bližajočo se skrajno medijskocentrično družbo ter v skladu s priporočili in cilji Evropske unije [4]. Ti projekti omogočajo in spodbujajo pedagoški proces, ki je hkra-

The author of this paper is convinced that the use of learning projects employing animation techniques lays the foundations for the development of creativity and literacy in anticipation of the approaching, highly media-centric society and in line with European Union recommendations and objectives [4]. It facilitates a pedagogical process that is simultaneously specific and inclusive, and founded in the digital universe.

Testing and repeating positive experiences obtained the best-known animation methodologies for co-ordinating experiences in the creation of animated images by children. Those who employ them are animators. They usually engage in this kind of activity along with the production of their own auteur short films. Their pedagogical activities have become known through the presentation of their results at international film festivals.

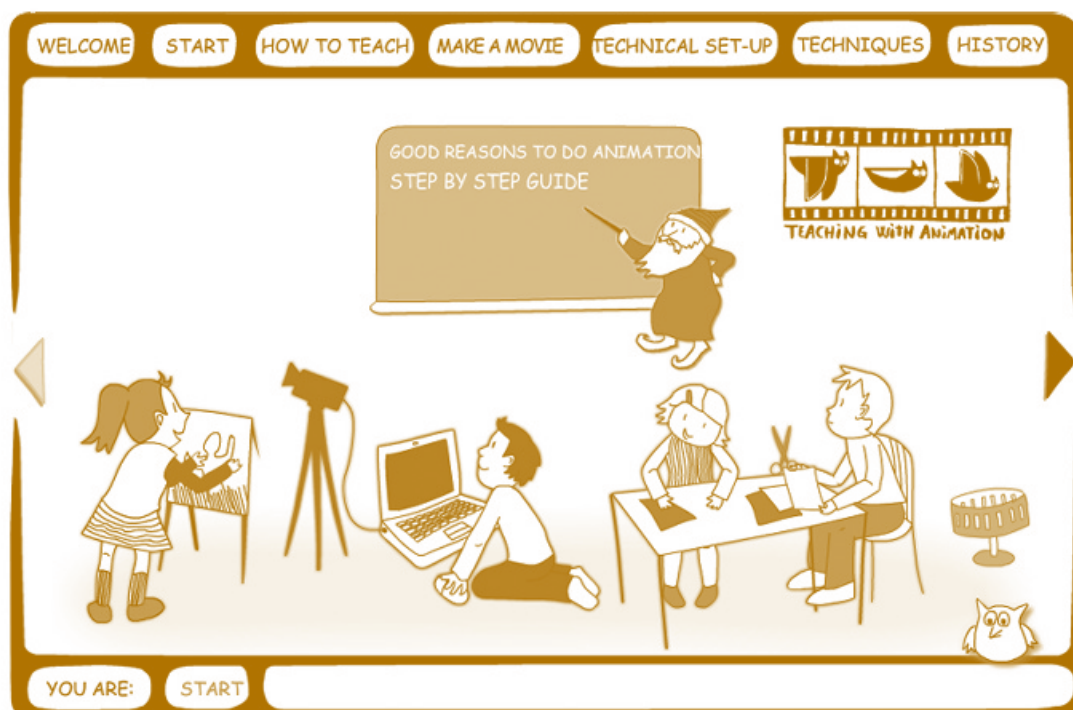
This is the case with certain remarkable Portuguese artists: Abi Feijó (both personally and as a member of ASIFA, International Animated Film Association), Fernando Saraiva (ANILUPA), Zepe (José Pedro Cavalheiro, CIEAM/FBAUL); or foreign artists: Wilson Lazzareti in Brazil's favelas and Amazon forest and Jean-Luck Slock in

Europe, Asia and Africa (with whom the author has previously worked).

Surprisingly, the number of scientific publications is insignificant.

In Portugal, research has been conducted into the teaching of Animation to children which resulted in Master's degree theses in Multimedia Communication and Education [5] [6]. These were proposed in the context of the integration of Information and Communication Technologies in the teaching of the construction of illusion of movement in line with the compulsory programme for the Visual and Technological Education discipline in the 2nd cycle of Basic Education (upper years of Primary Education).

Digital technologies enable each child to learn through self-directed involvement in the creative process i.e. the process of "producing work that is at the same time new (i.e. original, unpredicted) and appropriate (i.e. useful, adaptable in the context of the given limitations)" [7]. It is therefore not necessary to have computer applications designed specifically for addressing the content and areas of exploration defined in the curriculum programmes and which, accordingly, require constant updating.



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ti specifičen in vseobsegajoč, korenini pa v digitalnem univerzumu.

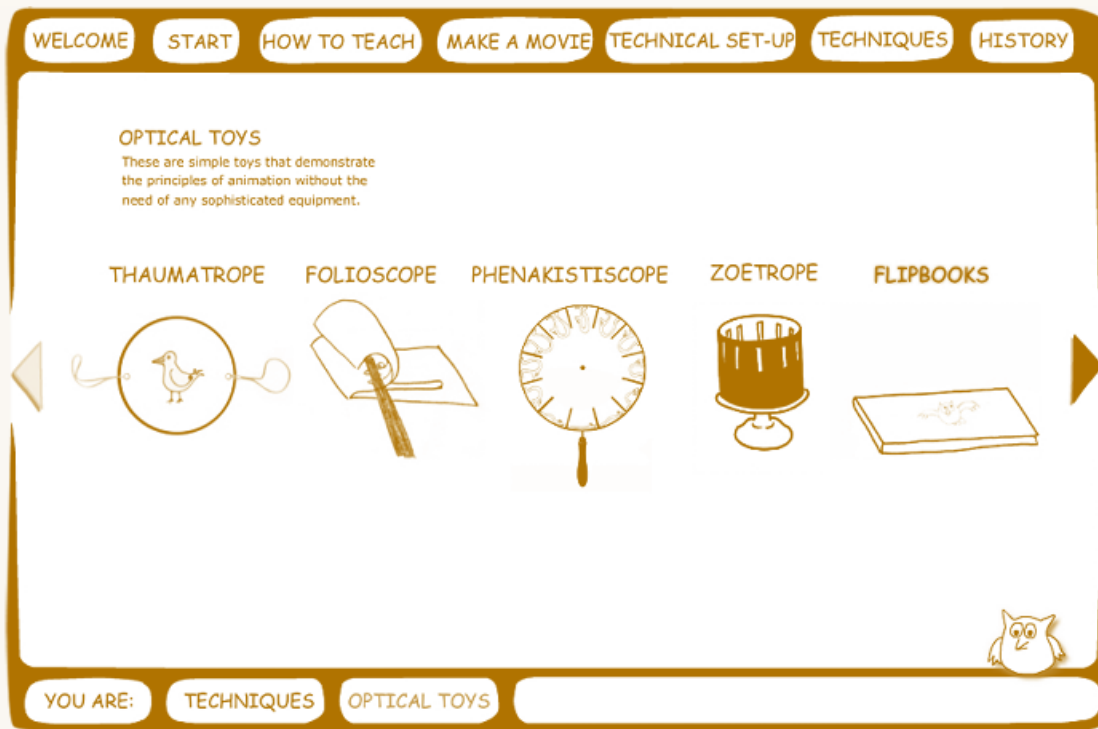
Testiranje in ponavljanje pozitivnih izkustev je porodilo najbolj znane animacijske tehnologije za koordinacijo izkustev otrok pri ustvarjanju animiranih podob. Te metodologije uporabljajo animatorji. Ponavadi se lotevajo te dejavnosti ob ustvarjanju svojih lastnih amaterskih kratkih filmov, svoje pedagoške dejavnosti pa širijo s pomočjo predstavitev rezultatov na mednarodnih filmskih festivalih.

To velja tudi za nekatere izjemne portugalske umetnike, kot so: Abi Feijó (osebno in kot član ASIFE, Mednaro-

dnega združenja animiranega filma), Fernando Saraiva (ANILUPA) in Zepe (José Pedro Cavalheiro, CIEAM/FBAUL), ter druge mednarodne umetnike, kot sta: Wilson Lazzareti v brazilskih favelah in amazonskih gozdovih ter Jean-Luck Slock, delujoč v Evropi, Aziji in Afriki (avtor, s katerim sem sodelovala v preteklosti).

Presenetljivo pa je, da znanstvene objave skoraj ne obstajajo.

O učnih programih animacije za otroke so bile na Portugalskem opravljene raziskave, ki so izšle v obliki magistrskih nalog na področju multimedijske komunikacije in izobraževanja [5] [6].



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We are confident that it is more important for children to be encouraged to discover and learn to use the computer tools and equipment that they need to complete their projects.

It was with the objective of supporting teachers who stand for the child's autonomy in the learning process that the research project Teaching with Animation (TWA)[8] was conducted. The results of this research were published in September 2007 in the form of an interactive guide at www.animwork.dk/twa.

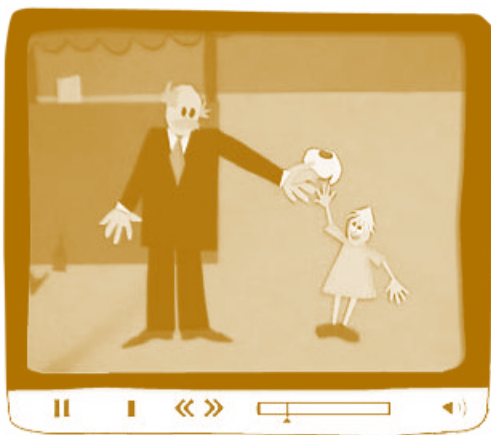
The model resulting from the TWA project is the sole know international at-

tempt to systematise the methodologies that inform experiences in the creation of animated images by children. It is based on a set of tried and tested strategies incorporated in an overall model of animated cinematic communication. This model corresponds to a mix derived, on the one hand, from the poetics of auteur animated shorts promoted at festivals such as Annecy (France) following the foundation in 1961 of the (ASIFA), and on the other hand, from the method of structuring cinematic production and film discourse known as the 'Hollywood Continuity Editing System'.

Unfortunately, the methodology resul-

Teze so predlagali v kontekstu integracije informacijskih in komunikacijskih tehnologij znotraj poučevanja ustvarjanja iluzije gibanja v skladu z obveznim učnim načrtom predmeta Vizualna in tehnološka vzgoja, namenjenega drugemu ciklusu osnovne izobrazbe (višji razredi osnovne šole).

Digitalne tehnologije usposablajo otroka za učenje na osnovi samostojne udeležbe v ustvarjalnem procesu, to je procesu “ustvarjanja dela, ki je hkrati novo (t.j. izvirno, nenapovedano) in primerno (t.j. uporabno v kontekstu danih omejitev)”[7]. Računalniške aplikacije,



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ki bi bile ustvarjene izrecno za potrebe raziskovalnih vsebin in področij, kot jih določajo učni načrti in bi potemtakem zahtevale nenehno posodabljanje, torej niso potrebne. Prepričani smo, da je veliko pomembnejše spodbujati otroke k

odkrivanju in učenju uporabe računalniških orodij in opreme, ki jih potrebujejo pri izpeljavi svojih projektov.

Raziskovalni projekt Učenje z animacijo (Teaching with Animation, TWA) [8] je potekal s ciljem zagotoviti pomoč učiteljem, ki zagovarjajo in zastopajo otrokovo avtonomijo znotraj učnega procesa. Rezultati raziskave so bili objavljeni septembra 2007 v obliki interaktivnega vodiča na spletni strani www.animwork.dk/twa.

Model, ki se je izoblikoval na podlagi projekta TWA, predstavlja edini znani mednarodni poskus sistematizacije metodologij, ki raziskujejo in definirajo izkustva otrok ob ustvarjanju animiranih podob. Osnovan je na nizu preizkušenih strategij, vključenih v širši model animirane filmske komunikacije. Ta model ustreza mešanici, ki po eni strani izhaja iz poetike amaterskih animiranih kratkih filmov, kakršni se od ustanovitve ASIFE leta 1961 predstavljajo na festivalih, kot je Annecy (Francija), po drugi strani pa iz metode strukturiranja filmske produkcije in filmskega diskurza, znane pod imenom Hollywoodski kontinuitetni sistem montaže (Hollywood Continuity Editing System).

Na žalost pa sicer izjemna metodologi-

ting from the TWA project, although exceptional, was not completed for lack of time and resources. It was not possible to consider the set of principles proposed by Norman McLaren [9], the methods of discourse derived from Visual Communication and that composition methodology suggested by Music as a method of structuring duration. It would be legitimate to associate with these yet further hypotheses offered by the new production functionalities facilitated by digital technologies.

Given the opportunity presented by these animation methodologies in the context of the teaching/learning processes required in a society wishing to promote knowledge and creativity, it is becoming urgent to observe, classify and systematise the various experiences in terms of the construction of a fundamental methodology model (set of strategies and principles) that is sufficiently flexible to be capable of being adapted to the specific situation of the group of children with whom it is planned to work. There is, therefore, much scientific work still to be done.

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ja, ki jo je začrtal projekt TWA, zaradi pomanjkanja časa in sredstev ni bila dokončana. V raziskavo ni bilo mogoče vključiti načel, ki jih je predlagal Norman McLaren [9], diskurzivnih metod, ki izhajajo iz področja vizualne komunikacije in kompozicijske metodologije, ki jo kot metodo strukturiranja trajanja predpostavlja glasba. Legitimno pa bi bilo z zgornjimi hipotezami povezati še nadaljnje hipoteze, ki jih ponujajo nove produkcijske funkcionalnosti, izhajajoče iz sodobnih digitalnih tehnologij.

Glede na priložnosti, ki jih ponujajo opisane animacijske metodologije v kontekstu izobraževalnega procesa, kakršen pritiče družbi, ki želi spodbujati znanje in ustvarjalnost, postajajo ključne naloge opazovanje, klasifikacija in sistematizacija raznolikih izkustev v smislu izdelave temeljnega metodološkega modela (niza strategij in načel), ki je dovolj fleksibilen, da ga lahko prilagajamo specifični situaciji v skupini otrok, s katero nameravamo delati. Čaka nas torej še veliko znanstvenega dela.

Viri

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