

SMALL FRAMES, BiG STORIES

Framing Inclusion

7. 5. – 14. 5. 2026

Brežice, Slovenia

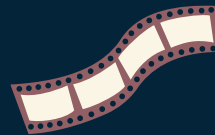
Tools Manual



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INTRODUCTION



This manual was created during the Erasmus+ training course Small Frames, Big Stories, organised for youth workers interested in film pedagogy, visual storytelling, and non-formal education through audiovisual methods.

Throughout the training, participants explored how film can become a powerful educational tool for reflection, creativity, inclusion, communication, and social engagement. During the week, we experimented with storytelling, animation, scriptwriting, stop motion, film analysis, accessibility, and participatory filmmaking.

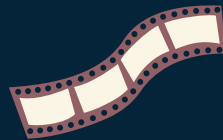
The activities collected in this manual are simple, practical, and adaptable for different groups of young people. Most of them can be organised with minimal technical equipment and are designed to encourage participation, creativity, teamwork, and critical thinking.

This manual was written collectively with the help of participants' notes, reflections, and experiences from the training. We hope it will inspire youth workers, educators, facilitators, and young creators to use film not only as entertainment, but also as a tool for learning, expression, and connection.

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GETTING TO KNOW EACH OTHER

We started the day standing in a circle. Each participant introduced themselves by sharing:

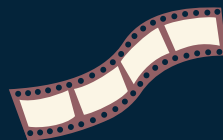
- their name,
- where they come from,
- and their spirit animal.

This activity helped create a relaxed atmosphere and encouraged participants to present themselves creatively.

Name Tag Game

Participants received a paper tape with empty spaces representing the letters of their names. They walked around the room asking others for their names. Whenever two participants shared the same letter, they could fill one letter into each other's name tag.





GETTING TO KNOW EACH OTHER

Name Reaction Circle

Participants stood in a circle while one person stood in the middle. The person in the middle pointed at another participant and said their name. The selected participant had to squat quickly while the two people standing next to them had to say each other's names as fast as possible.

The slowest person moved into the middle and continued the game.

Changing Chairs

Participants sat in a circle with one chair missing. One participant stood in the middle and shared something they liked or disliked.

Everyone who agreed had to quickly change seats while the person in the middle attempted to sit down. Whoever remained without a chair became the next person in the middle.

This activity created energy, laughter, and opportunities for participants to discover similarities.



DAY 1

EXPECTATIONS & AGREEMENT

Expectations, Fears & Contributions

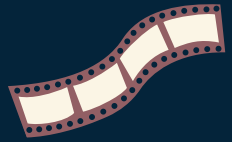
Each participant received three coloured papers:

- one for expectations,
- one for fears,
- one for contributions.

Participants wrote their answers and placed them on the wall. This helped the group visualise common goals, concerns, and resources within the training.

Group Agreement

Together we created a collective agreement describing how we wanted to treat each other during the training. The rules were written on a large paper and displayed in the room throughout the week.



INTRODUCTION TO FILM PEDAGOGY

First Film Memory

Participants sat in a circle and closed their eyes for one minute. They were invited to remember their first film-watching experience:

- What did they watch?
- Where were they?
- Who were they with?
- What emotions did they experience?

Afterwards, participants shared their memories with the group.

Why It Works

Film memories are often emotional and personal. This exercise helps participants connect film with emotions, identity, and lived experience.

1-2-4-ALL Method

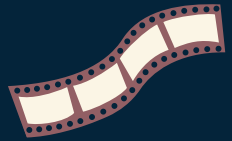
Participants explored three questions:

- How do you watch films?
- Why do you watch films?
- What role do films play in your country or environment?

The discussion followed the 1-2-4-ALL methodology:

1. Individual reflection
2. Discussion in pairs
3. Discussion in groups of four
4. Sharing insights with the whole group

This method allows everyone to participate equally while gradually building confidence.



INTRODUCTION TO FiLM PEDAGOGY

Research & Discussion

Participants worked in groups with selected research papers discussing qualities of meaningful and high-quality films for young audiences.

Each group:

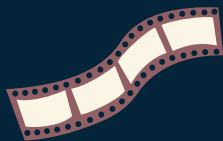
- read selected statements,
- discussed them together,
- and shared reflections with the rest of the participants.

Film Screening – Goodbye Berlin

At the end of the day we watched Goodbye Berlin by Fatih Akin. Participants were encouraged to observe:

- emotions,
- visual storytelling,
- relationships between characters,
- and their personal reactions to the film.





FILM DEBATE & GUIDED CONVERSATION

Reflecting on Goodbye Berlin

Participants closed their eyes and tried to remember:

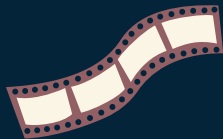
- images,
- scenes,
- sounds,
- and emotions from the film.

The discussion focused on:

- age recommendations,
- difficult themes,
- emotional preparation,
- film analysis,
- and methods for facilitating conversations with young people.

Important Facilitation Tips

- Watch the film before showing it to young people.
- Prepare discussion questions in advance.
- Give trigger warnings when necessary.
- Allow time for reflection after the screening.
- Encourage participants to refer to specific scenes.
- Stay curious and avoid imposing personal interpretations.
- Show the film credits to acknowledge collective creative work.
- Encourage applause as emotional release and appreciation.



THEORY OF FILM TECHNOLOGY

Participants explored the history of moving images and early animation technologies.

Topics included:

- persistence of vision,
- optical illusions,
- development of animation,
- and pre-cinema devices.

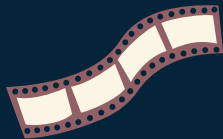
Optical Toys

Participants learned about:

- Thaumatrope
- Phenakistoscope
- Zoetrope
- Praxinoscope
- Flipbook
- Ombro Cinema
- Zoopraxiscope

We discussed how animation works through sequences of images.





OPTICAL TOYS WORKSHOP

Thaumatrope

Materials

- thick paper,
- scissors,
- hole punch,
- elastic bands or strings,
- markers.

Instructions

1. Cut out a circle from thick paper.
2. Create two holes on opposite sides.
3. Insert elastic bands.
4. Draw one image on one side and another image on the other.
5. Spin the thaumatrope quickly.

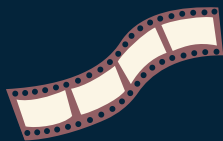
Example:

- one side: a person,
- other side: rain.

The spinning creates the illusion that both images exist together.

Reflection

This activity helps young people understand the basics of animation and persistence of vision.



OPTICAL TOYS WORKSHOP

Flipbook

Materials

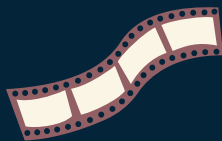
- at least 15 sheets of paper,
- clips,
- pencils and markers,
- cutter.

Instructions

1. Stack the papers together.
2. Clip them tightly.
3. Draw small changes on each page.
4. Flip the pages quickly.

Facilitation Tips

- Use heavier paper for smoother flipping.
- Begin with pencil sketches.
- Encourage simple movements.
- Use cutters instead of scissors for cleaner edges.



ENERGISERS & BOXES

Three Circles

Participants stood in a circle and silently chose one person from the group. Then everyone walked toward their chosen person and made three circles around them.

This activity created movement, confusion, laughter, and helped wake up the group.

Special Moments Box

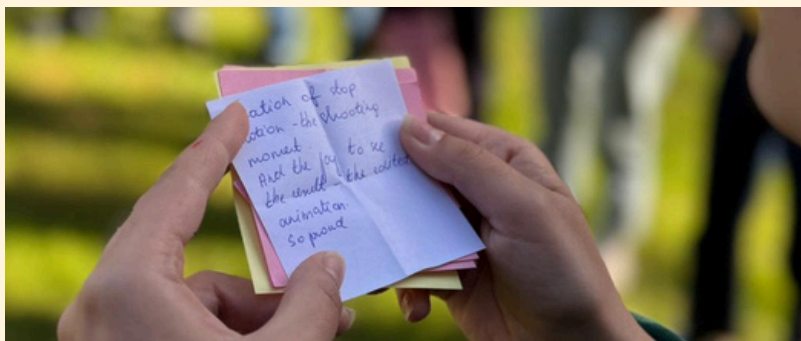
Participants are invited to write special moments from the day on post-it notes and placed them into a shared box.

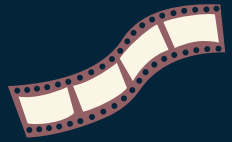
Kindness Box

Participants anonymously wrote positive messages to each other and placed them into another box.

Group facilitators later distributed the messages.

This simple activity strengthened group connection and emotional safety.





CREATING ANIMATED FILMS WITH YOUNG PEOPLE

Story Creation Tools

- **Story Cubes**

Participants use visual dice to create unexpected stories.

- **“What If” Roundtable**

Participants invent stories using prompts:

- character,
- location,
- conflict,
- visual motif.

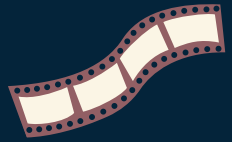
- **Dixit Cards**

Visual cards are used to inspire emotions, ideas, and narratives.

- **Poems, Songs & Myths**

Stories can also emerge from literature, music, and oral tradition





CREATING ANIMATED FILMS WITH YOUNG PEOPLE

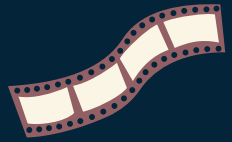
Participants should explore the different stages of animation production:

- story development,
- storyboard creation,
- scenography,
- character creation,
- filming,
- editing,
- and screening.

PRACTICAL TIPS FOR ANIMATION PROJECTS

- Set clear rules from the beginning.
- Ensure everyone participates actively.
- Adapt the complexity to the age group.
- Organise frequent breaks.
- Divide tasks according to interests and motivation.
- Focus on joy and creativity, not perfection.
- Share the finished films with participants.
- Celebrate every contribution.





ENERGISERS

“What Is It?” Object Game

Participants chose an object and creatively transformed it into something completely different.

Example:

“A bottle becomes a microphone.”

The activity develops imagination and improvisation.

HI HA HO (Samurai Game)

Participants stand in a circle.

- One person attacks another by pointing and saying “HI!”
- The attacked person raises their arms and says “HA!”
- The neighbours point and say “HO!”

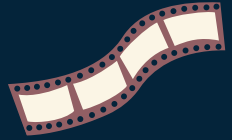
The game continues quickly around the circle.

This energiser develops focus, concentration, and group energy.

Changing Perspective

Participants silently look at someone across the room and attempt to exchange places with them without touching anyone.

The activity encourages observation and non-verbal communication.



STOP MOTION CREATION

Pre-Production

Participants:

- brainstormed ideas,
- developed short narratives,
- created storyboards,
- designed characters,
- and prepared scenography.

Production

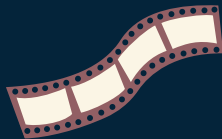
Participants filmed stop motion sequences using the app:

- *Stop Motion Studio*

Post-Production

Participants edited and screened their animations together.





FILM SCREENING & GROUP REFLECTION

Participants watched *The Boy and the World* by Alê Abreu.

The discussion focused on:

- what the film communicates,
- how visual language communicates emotions,
- symbolism,
- music,
- colours,
- and personal interpretation.

Participants also compared the film with *Goodbye Berlin*.

SELECTING FILMS FOR DIFFERENT AGE GROUPS

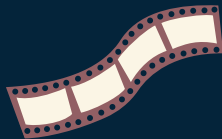
When choosing films for young people, facilitators should ask:

- Can participants emotionally process the themes?
- Can we create meaningful discussion?
- Which scenes may require additional support?
- Is the film culturally sensitive for this group?

Important Reflection

Film pedagogy is not only about choosing “good films,” but also about creating meaningful conversations around them.





SHARING IS CARING

Morning Yoga Session

The day began with a short yoga and movement session.

Creative portraits and art reflection

One group participated in a caricature and portrait workshop.

Participants:

- drew each other,
- observed facial details,
- and explored visual creativity.

Another group explored:

- art criticism,
- interpretation,
- and reflection methods.

Film production Tools

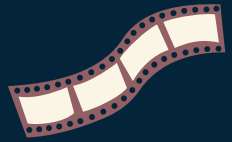
Participants explored:

- pre-production,
- production,
- post-production,
- and practical filmmaking methods.

Accessibility and Inclusion

Participants explored how to make audiovisual content more accessible for:

- people with disabilities,
- socially excluded groups,
- and diverse audiences.



ENERGISERS

Rainstorm Energiser

Participants created the sound of rain using their bodies:

- rubbing palms,
- snapping fingers,
- clapping,
- slapping knees,
- stomping feet.

The sounds gradually built into a collective “storm” and slowly disappeared again.

This exercise strengthens rhythm, concentration, and collective awareness.

Group Picture

Participants walked freely in the space.

The facilitator shouted:

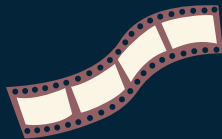
- a number,
- and an object or situation.

Participants quickly formed collective “living pictures.”

Example:

“3 – CAR!”

Three participants together create a car.



FILM LANGUAGE & VISUAL EXPRESSION

Participants explored expressive elements from:

- visual arts,
- theatre,
- music,
- and literature.

Topics Included

Visual Composition

- colour,
- perspective,
- framing,
- symmetry,
- leading lines,
- scale,
- light,
- deep space.

Film Shots

Participants explored:

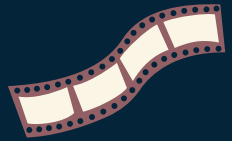
- close-ups,
- medium shots,
- wide shots,
- camera movement,
- and emotional impact.

12 PRINCIPLES OF MOVEMENT

Participants explored Disney's principles of animation and movement.

Topics included:

- timing,
- squash and stretch,
- anticipation,
- follow through,
- exaggeration,
- and staging.



SCRIPTWRITING WITH YOUNG PEOPLE

Important Tips

- Use simple structure.
- Encourage collaboration.
- Keep stories realistic for the available resources.
- One screenplay page approximately equals one minute of film.
- Every cut should advance the story.

Film Theory Concepts

Participants explored:

- the 180-degree rule,
- shot contrast,
- the Kuleshov effect.

COMIC STORYLINE EXERCISE

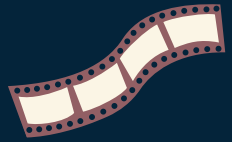
Participants received comic cut-outs and created original stories.

The only instruction:

“The main character is a boy named Urmal.”

Groups organised the images, invented narratives, and presented their stories.





MAKING A FILM

Participants created one continuous-shot film.

Roles included:

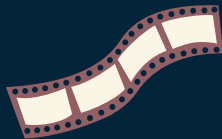
- director,
- actors,
- camera operator,
- sound support,
- and production coordination.

GROUP SCRIPTWRITING PROMPTS

Participants developed stories using prompts such as:

- The New Arrival
- Lost in Translation
- The Missing Wallet
- One Percent Battery
- The Invisible Person
- The Noise Complaint
- Before Midnight
- The Stranger's Challenge
- The Mysterious Salmon





ENERGISERS

Number Exchange

Participants silently thought of a number between 1 and 10. People with the same number exchanged places. The activity created movement and quick group interaction.

FILM SCREENINGS & FEEDBACK

Each group screened their final videos.

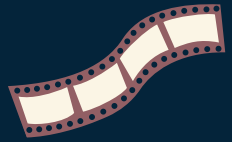
Participants reflected on:

- story,
- acting,
- cinematography,
- editing,
- emotions,
- and teamwork.

Feedback Tips

- Be honest but supportive.
- Mention strengths first.
- Give practical suggestions.
- Encourage experimentation.
- Compare improvements after repeating the process.





CREATIVE RESPONSES TO FILM

Film can inspire many different forms of artistic expression.

After watching a film, young people can respond through:

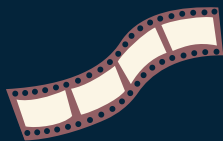
- painting,
- collage,
- photography,
- dance,
- writing,
- music,
- sculpture,
- land art,
- performance,
- sound recording,
- or mixed media.



Reflection

There is no single “correct” interpretation of a film. Every participant experiences visual stories differently, and creative responses allow young people to express emotions, ideas, and perspectives in personal ways.





FINAL THOUGHTS

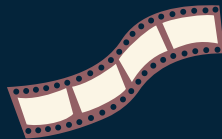
Film pedagogy is much more than watching films. It is:

- learning through emotions,
- storytelling,
- participation,
- creativity,
- critical thinking,
- collaboration,
- and self-expression.

Young people do not need expensive equipment to create meaningful audiovisual work. Smartphones, simple materials, imagination, and safe spaces for experimentation are often enough.

As youth workers, our role is not only to teach technical skills, but also to encourage curiosity, reflection, inclusion, and confidence.



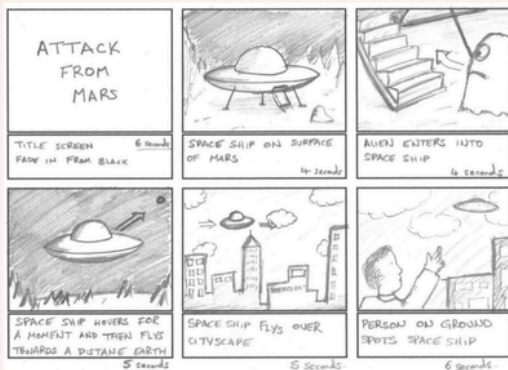


Production • 16:00 – 19:00 10:00 – 12:00

Animated film shooting

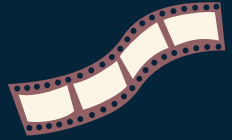
5	5	5
groups	people each	hours

- Ideation and storyboard preparation 60'
- Scenography and character preparation 120'
- Animation and post-production 120'



Define:

- what you have to prepare and who will prepare it (background 1, background 2, close up, figure 1, figure 2, details (eyes, mouths ...), intro, credits
- duration of the shot / frame
- roles: 1x director / 2x animator / 1x photographer / 1x set maker + making off creator



Storyboard

- First write down your ideas (mindmap, ...)
- Diverse shoots (not all the time the medium shot) - CONTRAST!
- Camera position and direction of the movement (even tho the camera will not move!)
- Length of the shot and the dialogs / sound / music



Ernest and Celestine (2012) storyboard

Production 30 min

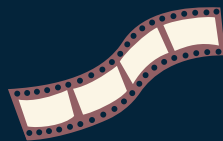
Constraints sparkle creativity!

Make a 2- 3 minute story with:

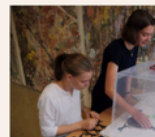
- max 3 characters
 - one emotion
 - one transformation
 - sounds
 - intro and credits
1. What makes this visually animated rather than live-action?
 2. What changes emotionally by the end?
 3. What image will audiences remember?



APPENDIX



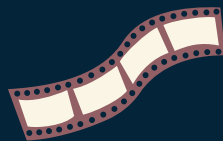
Animating under the camera (2D)



Scenography

Animating in front of the camera (3D)





SMALL FRAMES, BIG STORIES



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