

## Training Path - Section Two: “Story & Storyboarding”

**Erasmus + KA2 – Strategic Partnership (2014-1-  
IT02-KA200-003613)**

The third and final section of the training pathway relates to final story outputs: the digital archiving of stories, and the upskilling of participants in the use of “The Land” online platform. With close attention to the concept of continuous learning this section will build upon previous training and provide an archive gateway for storytelling output modes.

Recommended Training Hours:  
**13**

## Project *iRemember*

Erasmus + KA2 – Strategic Partnership (2014-1-IT02-KA200-003613)

O1/A3 – iRemember Methodology Module n. 2

“Storytelling, Storyboarding and the use of the CeltX free software”

### Introduction

The second section of the *iRemember* Methodology is about Storytelling, Storyboarding and the support of free software for the implementation of a storyboard. This particular aspect of training is broken down into two Modules made of a total of 5 sessions. The delivery method will be mostly online in order to make the whole methodology more sustainable and feasible, and under our ethos of continuous learning will complement the first section of methodology and look towards the final section 3.

iRemember Methodology 2 Storytelling, Storyboarding and the use of the CeltX free software				
Mod	Title	Description	H.	Delivery
<b>1</b>	<b>From storytelling to storyboarding</b>		<b>8</b>	
Sess. 1	Introduction to storytelling and storyboarding: key elements	<i>A brief introduction to storytelling. The role of the storyteller and storytelling key elements: subject, levels, sequences, narrative structure, life writing, and storyboarding. A brief introduction to storyboarding</i>	3	online
Sess. 2	Storyboarding in educational contexts	<i>Application and use of storyboarding in educational contexts</i>	2	online
Sess. 3	Storyboarding techniques	<i>How to tell a story using storyboarding techniques</i>	3	face to face
<b>2</b>	<b>Storyboarding with CeltX software</b>		<b>5</b>	
Sess. 1	CeltX software overview	<i>Video tutorial?</i>	2	online
Sess. 2	Storyboarding with CeltX software	<i>Video tutorial?</i>	3	blended
		TOTAL	<b>13</b>	

## Learning Outcomes

The development of section 2 of the methodology follows on from the focus on storytelling techniques and activities foregrounded in the first section (Intergenerational activities design, set up and management) developed by the Playhouse – those moving into this section will have a good working knowledge of storytelling technique and these modules will enhance and augment this within a continuous learning pathway. This is way the Module 2 provides just a brief introduction (almost a reminder) to storytelling and focuses on storyboarding and its relevance in a storytelling process. This reflects also on **learning outcomes**:

Module	Session	Learning outcomes
1	1	Understand basics of storytelling, and the worth of life writing as a creative genre.
		Understand the history and genesis of the storyboarding method
		Understand the relevance of storyboarding in a storytelling process framework
		Understand the basic elements of a storyboard
	2	Understand the importance of storyboarding and storytelling in relation to an educational project
		Manage the key elements of a (school) learning environment to facilitate interaction between participants
	3	Use various media and technology to convey messages and meaning
		Work interactively, co-operatively and collaboratively to plan and create a storyboard
		Use the technique of brainstorming to identify a topic for your group animation production
		Engage in critical reflective thinking as part of the decision-making and problem-solving process
		Invent and incorporate unique visual symbols and movement to create personal meaning in art
		Appreciate the diversity of individuals, as reflected in their artwork
		Manage basic storyboarding techniques
2	1	Understand the overall functioning of the CeltX software (free version)
	2	Manage the design, creation and implementation of a storyboard using the CeltX software

## Guidelines for tutors/facilitators

### Module 1 – Session 1: Introduction to storytelling and storyboarding: key elements

#### 1.1 What is storytelling?

Storytelling is a communication technique which consists in narrating a story through writing or other sources (photo, video, etc.) in an original way in order to attract the attention of an audience, to convey the message of the story and to enrich such audience with new knowledge.

The aims of storytelling are different and vary depending on the context in which it want to be implemented: they can be solidarity, personal, social, commercial or political objectives, among others. In terms of communication, the storytelling aims to involve the people that it reaches.

To carry out storytelling means **to get a voice to speak**, to “animate” a person or persons who will tell us the story of their life, their emotions, experiences, hardships and will bring a message through their narrative. This person/s comes into play through their own story, which could be also useful to recreate a collective memory of facts and events belonging to our or to other communities. This relates specifically to Life Writing: this is the art of telling one’s own story, and of documenting one’s own past using creative techniques. Approaches to creative storytelling are also documented on *Methodology One* in Lessons such as “The Nature of Story: Modes of Storytelling” and “Painting Pictures with Words.” The final form of Life Writing can be output as a written account, a poem, a film, a narration over images, a storyboard – the key is to consider how to record a tale to be told in its most emotive and powerful form.

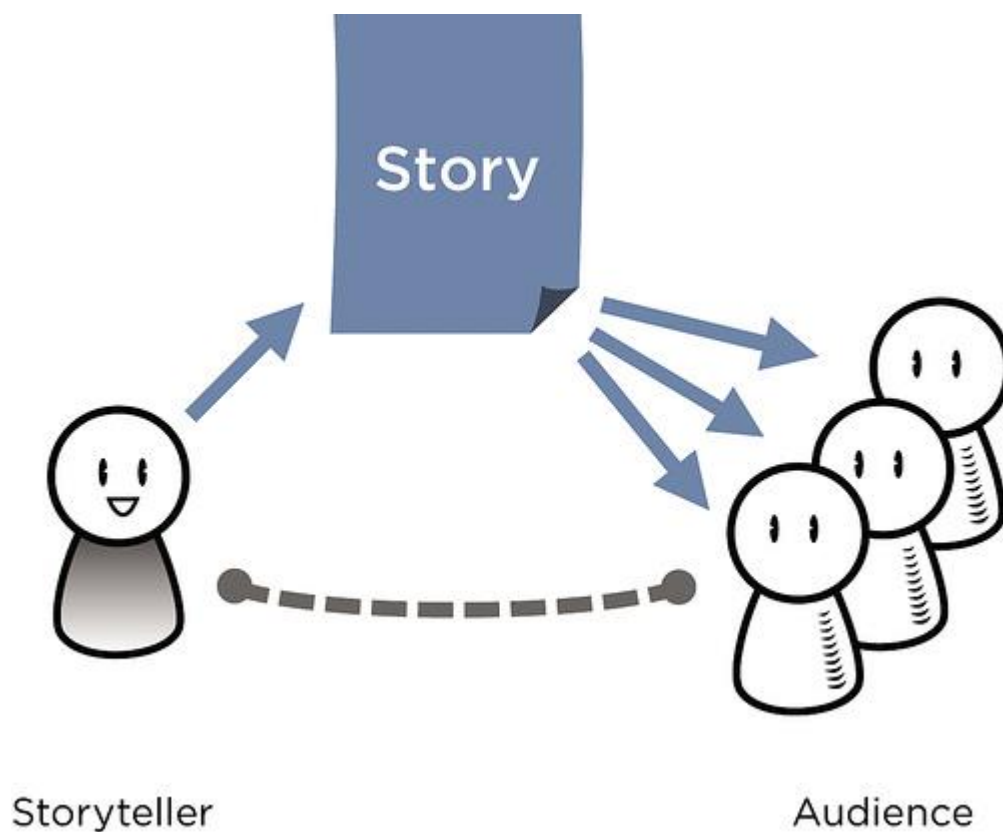
#### 1.2 The creation of a storytelling

The prerogatives for a good storytelling are:

- To be very **creative**, so to be able to incorporate different kinds of material by putting them together according to the narrative technique chosen.
- Storytelling requires imagination, inventiveness, expressive excellence.
- The narration techniques of a story must take into account and be related to:
  - The objectives to be emphasized,
  - The contexts to be enhanced,
  - The temporality of the events,
  - The participants’ availability and the documentation acquired,
  - The level of narrative “depth” to be achieved.

### 1.3 What should the storyteller do

- To be in contact with the **emotions**, because by telling stories he should arouse the audience's emotions.
- The storyteller must be able to speak first of all to people's heart as well as to their brains.
- **To respect the audience**, taking into account the cultural differences of the subjects that will use the storytelling.
- To be able to represent the story in **great detail**, just as if he were a narrative writer.
- To be able to be effective in **stimulating the actions** of his audience. The storyteller must achieve this goal through its communication.



#### **1.4 The “Narrator” See also “Painting Pictures with Words” resource in Methodology 1**

The story involves a narrative voice or narrator, who has the function of telling the story.

It can be:

- An internal narrator: if it is a character in the story narrated who speaks in the first person (“I” narrator).
- An external narrator: if it is not present in the events narrated and speaks in the third person.

There may be also more narrators, or rather, in addition to the first level narrator, also a second level one: that is, a character that the first level narrator introduces at some point of his story and who tells firsthand the events of which he was protagonist or witness (internal second degree narrator), or which are unknown to him and that he tells in the third person (external second level narrator).

#### **1.5 Subject of the story (what do you want to tell?)**

To develop and define what do you want to tell:

- What is the context that you want to tell?
- Who are the characters involved?
- What do those characters tell us?
- Which are their message and actions?
- Which are the strong elements that characterize this story? What is it about? For example: a conflict, a hardship, a passion, a transformation, an achievement of something, a discovery, an emotional/affective loss, etc.
- Why is this story original?
- Which are the elements/symbols that make it original and/or that are able to tell us what it is about?
- Which passions and/or emotions do you want to transmit with your story?
- What do we want to show?
- It is an open story? Does it continue? Can it include elements/symbols of different generations?

#### **1.6 The level of the story (narrative methods)**

Fabula: events and/or actions put in logical and chronological order.

Plot: set of the same events in the order in which the narrator disposed them. Now we compare fabula and plot: we realize that the order in which the narrator has organized the events in the plot does not always correspond to that in which the events narrated took place. In fact, there are often changes in the temporal order, such as:

- Flash-back (or retrospection or analepsis): when the story goes back in time to tell what happened previously.

- Anticipation (or prolepsis or flash forward): when it is told a fact that will happen later. Some facts may not be told, be explained later, or left to the imagination of the reader (ellipsis).
- Stories that contain other stories: a story can also contain more parallel fabula, or a story within the story.
- Ring structure: a repetitive structure or ring (in which there is a route back to the starting point).

The next step consists in the subdivision of the text in narrative cores or parts. The narrative core: is a part of the story that has its own autonomy of content. It is organized around a central event and can contain different (micro) sequences (descriptive, dialogic, narrative, etc.).

### **1.7 The choice of the sequences that form the story (related to the material collected)**

- (micro) **narrative sequence**: includes an action
- (micro) **dialogued sequence**: includes a dialogue
- (micro) **descriptive sequence**: includes a description of places, characters, objects, etc.
- (micro) **reflexive sequence**: includes a reflection of the characters or the author

The transition from one narrative core to another occurs when there is a change of place, time, action, when a character comes into play or leaves, when there is a change of the narrative mode (from narrative to dialogue, reflection or description).

### **1.8 Narrative structure of the story:**

- Initial situation: the initial situation is presented (characters, places, etc.); it can be calm or already conflictual
- Introduction or preamble: it is the event which sets in motion the story, changing the initial situation
- Ups and downs or development: the subsequent events, which can lead to an improvement or a worsening of the situation
- *Spannung*: the moment when the action culminates or rushes (*spannung*) and determines a change that leads to the dissolution
- Final situation: it is the final situation of the story, which can reconstruct more or less the initial balance or outline another.

### **1.9 Some elements of our own intergenerational laboratories**

- Does your story have historical/biographical/geographical references or references to the context?
- Which are its original elements/symbols?
- To what extent does it refer to the culture of the individuals who narrate it and/or to the culture of the community?
- Does the individuals' narrative make the story original or not?
- What is the connection between the characters and the elements of the story?

- Is there something that generations different between them could learn from this story?
- Can your story become a generational or intergenerational "photo"? Could it be interesting and belongs to one or more generations?

### 1.10 What is a Storyboard?

The most basic definition of a storyboard is that it is a visual outline that can easily convey a series of events with a minimum amount of effort and detail on the part of the creator by using static panels. Imagine a really simple comic book and you're on the right track.

Storyboards have been around in one way or another. 30,000 years ago, early humans "storyboarded" their hunting exploits on cave walls. Egyptians perfected this kind of visual storytelling 24,000 years later with hieroglyphics that tell pharaohs' entire life stories.

Of course, that probably isn't what most of us think about when we hear the word "storyboard," which brings us back to a word we used earlier: outline. What do we mean by calling storyboards an outline? Well, the modern storyboard we've come to know over the last 80 or so years was never intended to be the final version of something. It's a tool that people use so that others see how something is *going* to be.

This type of storyboard was created by an animator at Disney Studios for the Three Little Pigs animation. Instead of using comic-book style panels for his work, he drew each picture on an individual sheet of paper and then pinned them all up side-by-side. This allowed multiple people to see them and make suggestions at the same time – perfect for brainstorming sessions and pitches to executives. The format became so popular that it spilled over from animation to live action, where directors frequently storyboard big action scenes before shooting them to give executives a sense of how they will play.

Today, with the emergence of new digital technology, the definition of storyboards has somewhat reverted back to its broader original meaning as a visual way to tell stories, though most of the time we still incorporate idea and language from film and television. This very old definition has plenty of new uses and tools, though, such as Power Point presentations, webpages, and computer screens. And storyboards have not only escaped the world of Hollywood, but started to pop up in one of the most seemingly unlikely places: our classrooms.

Storyboards today should always seek to convey certain things to your audience:

- Who or what is in the frame?
- If we can see characters, which way are they headed?
- Are the characters saying anything? If so, what?
- How much time has passed between storyboards?
- Where is the camera in the panel, and what is it doing?



## Storyboards in Hollywood

*As we mentioned earlier, the modern storyboard was invented in Hollywood. Generally speaking, there are two reasons why they came into being: time and money.*

*The people creating the movies and TV shows we love often found that it was too complicated and time-consuming to try to tell studio and network executives how they could translate a written script into a visual story – they needed a tool that would allow them to show the people in power.*

*Storyboards made it easier for entire groups of people to experience the drawings at the same time.*

*And because actually shooting the scene wasn't often an option (way too expensive), storyboards seemed like a logical way to prove that a concept would work visually. Instead of being told about John McClane jumping off of a building using a fire hose, executives could watch it unfold in front of them in a series of still drawings that barely cost anything to produce.*

*Because they could see how the scene would play out, it caused less confusion. And because it wasn't something they'd already spent thousands – or even millions – to shoot, it was far easier to give notes and make changes without costing a lot of extra money for reshoots.*

*In short, storyboards made it a lot easier to get something right on the first try.*

A storyboard is a written or graphical representation of all of the elements that will be included in a digital story. The storyboard is usually created before actual work on creating the digital story begins and a written description and graphical depiction of the elements of the story, such as images, text, narration, music, transitions, etc. are added to the storyboard. The elements of the story are arranged in the storyboard in the chronological order in which they will appear in the story and this allows the developer to organize and re-arrange the content for maximum effect.

Creating storyboards is an often overlooked component of digital storytelling and for many students, storyboarding may seem like a tedious extra step. However, storyboarding can be a valuable component in the creative process by allowing the developer to organize images and text in a blueprint fashion before the development begins. It allows the user to visualize how the project will be put together and help illustrate what holes exist since they can see the entire plan laid out in front of them. Storyboarding can also inspire new ideas as well as let the developer rearrange existing resources before the final development begins and changes may be harder to make.

The important thing about storyboards is that they give you a way to decide how you will split up your script into individual pieces, either with or without placeholder images, so that you can then get a clearer overview of your digital story plan.

Storyboards may be created in a variety of ways, both digitally and manually on paper or artists' board. If storyboards are developed on a computer, a variety of software programs may be used, such as Microsoft Word, Excel and PowerPoint.

In brief storyboards are:

- a visual script
- step-by-step production guideline
- roadmap of the project
- series of images that simply/briefly illustrate the story key scenes and events.

Storyboarding is NOT

- A storyboard is NOT a frame by frame breakdown
- It is a scene by scene breakdown.

## **Module 1 – Session 2: Storyboarding in educational contexts**

### **1.1 Storyboards in education**

Those who use storyboards in the classroom and other areas of education are still visualizing stories, of a sort, but how they do that, and for what, is something that is continuing to evolve as visual media becomes increasingly prevalent and teachers explore new methods of learning to incorporate more of their students. Physics classes use them to visualize different theories about everything from the Big Bang to the trajectory of a catapult. History teachers storyboard famous events to help students remember details and place them on a timeline. And they're fantastic for any subject that requires students to memorize step-by-step processes or visualize highly-conceptual ideas, such as life science or computer technology.

Any writer or teacher of writing will also tell you that storyboarding can be a great help in writing a paper, doing an oral presentation, or outlining a story. Instead of writing only words on index cards, students can also incorporate drawings to help them see what the moment is about. When they are working on crafting the "narrative," they can shuffle the images around as needed to see if they work better in other areas. Even younger kids can do a version of this by listening to a story and then drawing a few storyboards of the main events in order to summarize it.

From a practical point of view, teaching with storyboards can help instructors to quickly convey complex ideas to their students – often much faster than writing or even speaking. They can also help to remove

barriers that might exist in schools where English may not be the primary language spoken by some students.

Moreover, by engaging students to make their own storyboards and then utilizing technology to bring them to life, many classrooms are teaching students digital storytelling skills that are likely to become increasingly important over time.

## **1.2 Planning Saves Time**

Storyboarding allows you to sit down and plan out all of your shots beforehand, so you don't have to make all of those decisions on-the-fly when you're out filming and have limited time. When you make the time to storyboard, you will spend more time planning each step, which is going to make your project look much better-composed in the end.

## **1.3 Sharing an idea/vision**

The storyboard will be particularly helpful to the people working with you in your project, because then they can see a visualization of what you have in mind, as opposed to just trying to interpret a description.

Storyboards help movie-makers get their ideas down on paper in a very visual and easy to understand way; this helps the director communicate his plans with actors. Even if you're working on a very small-scale kind of video, storyboarding can help you develop your ideas and think of things you might not have thought of before. You don't need to be directing films in Hollywood to put storyboarding skills to good use. A few ways that storyboarding skills might help you in the future:

- Storyboarding develops your general communication skills
- Been able to read storyboards will help you if you ever need to hire someone to create something for you
- Been able to draw storyboards may help you in your workplace, university or school environment if you need to propose a plan, a project or strategy to a group of people
- Learning how to plan and think ahead will help you personally and professionally

Let's try creating a short storyboard of our own. We're going to storyboard backwards. Let's watch a very short clip from a movie and draw what the storyboard may have looked like. (Play clip: Wolf Scene from Fantastic Mr Fox) (use a scene from an animation with animal characters as they are much easier to draw compared to humans)

You might need to watch the clip a few times while your drawing your storyboard. Remember: Film, Television & New Media

- Use lines and arrows to show motion or movement
- Note that kind of shot(s) are used in the clip (take notice of the difference shots next time you watch a movie, TV or music video.)
- Your drawings don't need to be amazing or very detailed...as long as someone else can understand the shots and movement you're trying to convey
- If you have time, use color to make your storyboard more exciting...you don't need to color everything in, just give us a feel for the mood and setting.

## **Module 1 – Session 3: Storyboarding techniques: creating your own storyboard**

### **3.1 Keep it simple**

Making a storyboard is pretty easy. There are lots of free templates and even storyboard creators out there with libraries of stock characters and backgrounds, but you can also design your own with minimal effort. Remember to think of it like a comic book. Individual pages have multiple panels, each capturing a specific visual moment of the story. Your storyboard template should follow that general look, with a “window” for you to draw the action and a space for you to write in dialogue.

The simplest and easiest way to draw a storyboard is to use a pencil so you can erase mistakes and create rough images for what’s going to happen in each specific panel, but you don’t have to do it that way. Many people – even professionals – now use computer programs to create storyboards. Others cut out pictures that they find in magazines or take their own photos and use them.

Don’t worry about it not looking pretty. The point is to clearly convey information, so panels with stick figures and simple shapes where everyone understands what’s going on are better than gorgeous drawings of people and battles that don’t make sense.

1. Make sure your storyboard progression is logical and coherent. Even if your video is a "who-done-it?" your audience expects a logical progression to a conclusion. Although plot-twists are exciting, stories that draw conclusions from nothing are neither informative nor enjoyable.

2. Using an attention-grabber at the beginning of your story can set the tone and get your audience interested. An attention-grabber can be:

- a question
- a scenario
- an interesting image
- a game
- a finished example (as in a lesson)

3. When creating a storyboard, the visual parts of the frames should be kept simple and the image in each frame should be one that best describes the action taking place, or concept being explained. The images can be simple sketches, or images from your own resources or found on the web.

### 3.2 Learn the language

In order to make your panels clear, it's important to have a decent understanding of camera shots and film language so that people can imagine how the final, moving version would look. Most of these are pretty straightforward, but it's worth defining them just to make sure.

- **Close-up (CU)** – The camera will be close to the subject. Close-up panels might focus on a single person's face, a license plate number, or something similar.
- **Medium shot (MS)** – The camera is an average distance away. Perhaps two people are eating a meal at a restaurant and the panel is centred on their table.
- **Long shot (LS)** – The camera is far away from the subject. Maybe you want to convey someone's isolation by showing them walk through an empty field in the distance or show how small they are next to a skyscraper.
- **Fade (fade in, fade out)** – In a fade out, the subject of the shot slowly fades away until the image is completely black. For a fade in, a black image brightens until we can see what's going on.
- **Dissolve** – Similar to fades, but instead of going to and from black, one image fades and slowly becomes an entirely different one.
- **Jump cut** – Generally speaking, each panel should logically connect to the next one in a storyboard, but sometimes you might want to intentionally create an abrupt transition to highlight a joke or convey something unexpected. These kinds of transitions are called jump cuts because they often make movements seem jerky and disconnected.
- **Pan or tilt** – These words indicates that the camera is turning left to right or up and down within the shot.
- **Tracking** – A tracking shot is one where the camera itself doesn't turn, but it still moves to keep up with the action.
- **POV (point of view)** – This is a shot where you are seeing something from a character's perspective, almost as though they were holding the camera.

- **Reaction** – Generally used when you have an image of someone simply listening to another person speak.
- **Zoom** – This tells the audience that the camera will be moving closer to the subject throughout the shot.
- **Angles (high, low, level)** – Level camera angles are the most common because they are even with the subject and indicate a neutral tone. A high angle can be used to make subjects look weak, small, or unimportant; low angles do the opposite.

### 3.3 Mistakes, tips, and tricks

People most often make one of two mistakes when creating a storyboard: either they leave out too many details and no one can tell what's going on, or they put in so much detail that it's confusing. Finding that balance is the key, and the best way to reach it is to show your storyboards to people who don't know the story or the lesson at all and work to fix things that confuse them.

Here are some of the most common areas where you can go wrong and how to avoid it:

**Terminology.** Again, the goal is clarity, which means telling just enough to make sure that your audience can follow the action and understand your intention. Pans, tilts, tracking shots, and zooms are probably the most important things to point out because they affect how people interpret the panels.

**Forgetting direction.** When we're watching characters, your storyboards need to tell us what direction they're going in if it's not clear – and it often isn't. Even simple scenes can be confusing if the audience doesn't know which way is up. Include arrows that do what arrows do best – point us in the right direction.

**Where am I?** Along those lines, while simplicity is great, it's important to include at least some geography in each panel so that the audience doesn't get lost. Imagine a bank heist sequence that goes from the bank to the streets to the back of a car and how jarring it would be if you couldn't tell where the characters were for even part of it. Make sure you have some kind of anchor that lets us know where we are even if it's as simple as an exit sign.

**What are those lumps supposed to be?** You don't necessarily need a lot of artistic talent to create your own storyboard, but it does you no good if you can't tell what anything is. Drawing isn't your strong point? No problem! Try labelling buildings, cars, even people if you need to. It's not ideal, but at least your audience will know where they are and who's in the panel.

### 3.4 Introduction to Teamwork and Brainstorming

You will create your story in collaborative teams. Your teacher will assign you to a Production Team of four to six people for the conceiving, planning and production stages of the studio portion of the stop-motion animation lessons.

All teams are expected to work in a respectful and collaborative fashion. Each team member should participate equally and share tasks. As each team member will bring their own unique expertise and talents to the group, everyone's ideas and contributions to the project are to be considered valuable. If you work together effectively, are committed to the project and use your group's diversity of skills, your team's final product will likely be much better than if you had completed the project on your own!

#### Group Learning Activity: Brainstorming a Topic

Your first task as a team is to effectively brainstorm ideas to help in the selection of a good topic for your animated video. Please identify relevant themes from the following list of subjects:

- Languages
- Math
- Science
- Social Studies
- Health
- Arts (Art, Music, Theatre)
- Technology
- Media Literacy (for advanced curriculums)

Some popular and relevant themes identified for your age group include:

- Bullying
- The Environment
- Substance Abuse
- Active Healthy Lifestyles
- Racism,
- Diversity & Body Image



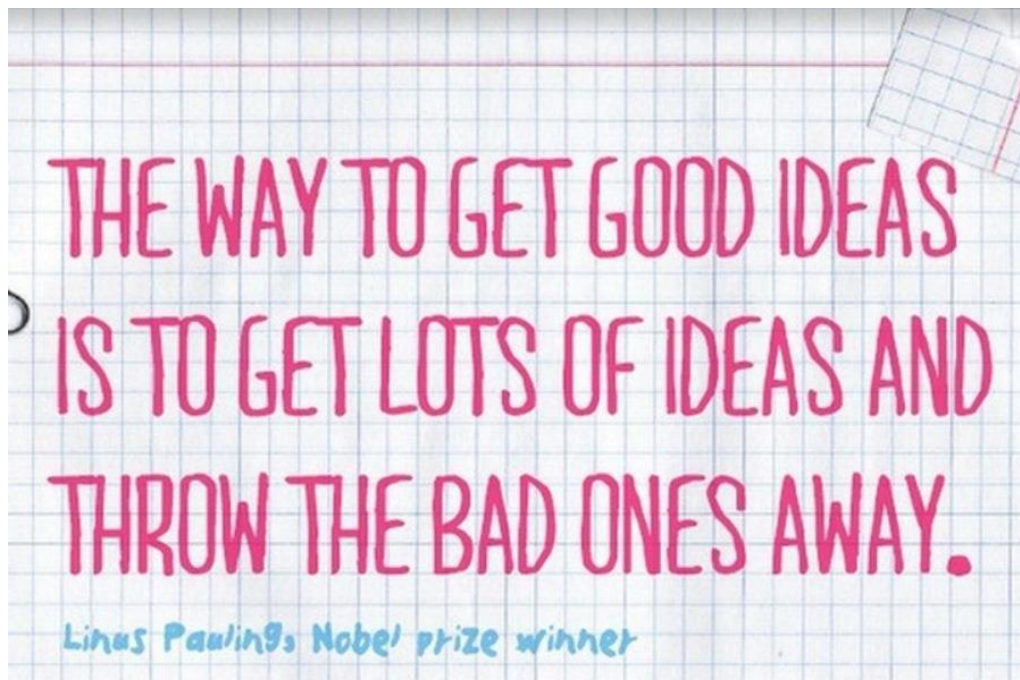
You may choose a topic from the above themes, or think up one of your own. A Thought Bubble may help you brainstorm. Once your team identifies a theme, you may want to research it on the Internet to help you come up with a specific idea for your animation. The idea that you select should be interesting and meaningful to all team members.

**Note:** Please take your time when devising your topic and story for your animated video, as this initial decision will affect all other steps of the production process!



# Brainstorm rules:

- 1.one idea at a time
- 2.encourage wild ideas
- 3.go for quantity
- 4.be visual
- 5.headline!
- 6.build on others' ideas "yes, and"
- 7.defer judgement
- 8.marking and sifting



### 3.5 Creating a Collaborative Storyboard

Once your team has come up with a potential topic for your animation, you will need to have your idea approved by your teacher. Once given the go-ahead, your group will need to begin storyboarding.

#### Learning activity: creating your Storyboard

To help plan out your storyboard, use storybook templates found on the Internet or create your own storyboards from scratch. Keep your story and message simple and concise. The process will likely take longer than you might think.

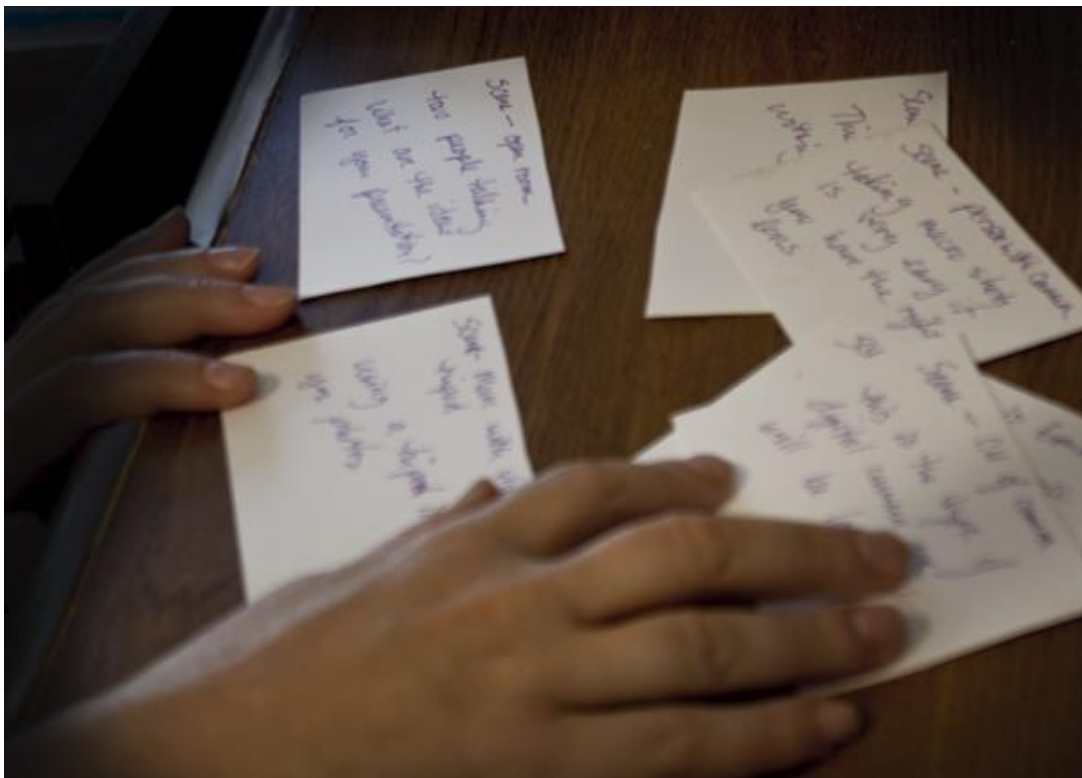
Note: The average length of your story will vary and depend upon topic selection and length of class time. Your teacher will help each class group determine an appropriate run time.

Use a Storyboard Rubric to ensure that your team includes all information and components when designing and completing your storyboard.

### 3.5 Putting your Storyboard Together

#### *Get Organized*

One of the things you can do to help organize your digital story is to write your script out by scene on Post-it notes or index cards. This will help you arrange your scenes and dialogue so that your video flows in a coherent, logical manner. Once they are organized, number them and place them the order in which they will appear in the story.



The frames of your storyboard will represent the images or scenes that take place. These frames will correspond to the order of your notes or index cards.

Type or paste in a description of the images that will appear in the storyboard template, the sound or narration that will be included, any music that will be playing, and any transitions or special effects that will be used for each frame or scene of your digital story.



You can use thumbnail images of the photos you have taken with a digital camera or downloaded from the web, still image captures from a video, sketches you have hand drawn and scanned, or images you have found on sites like [freeimages.com](https://www.freeimages.com) to represent the final images that will appear in your digital story.




Another tool you may find useful for creating storyboards is **Storyboard That**. A free version is available that will give you a good idea of how the program works and educational versions also available that allow students to build storyboards collaboratively

## Module 2 – Session 1&2: Storyboarding with CeltX software

In the framework of the implementation of the training for teachers/tutors and the “Laboratories of Memories” scheduled in the iRemember project, the free software CeltX (<https://www.celtx.com/index.html>) was selected to support teachers and students in the design and implementation of the “virtual museums of memories” storyboards. CeltX is designed as a video (movie,

TV) and theatre pre-production tool. As a first draft of the training path, the following video resources are available in English language as introduction on the general use, functioning and features of the CeltX free version:

1. <https://vimeo.com/channels/celtxdemos>
2. <https://www.youtube.com/watch?v=Nmw2UM0zm8w>
3. <https://www.youtube.com/watch?v=Ol1Xf2nbUZk>

A full training was also developed by  NewWayIndia, an educational network focusing on teaching/learning through video lessons/tutorial for a number of software, including CeltX. Even if these videos are focused on **scriptwriting** and not all of the presented features are available in the free version, it would be useful to have a general clear idea of the software functioning:

- CELTX SCREENWRITING TUTORIALS - 002 - GETTING STARTED WITH CELTX (PART 02):  
[https://www.youtube.com/watch?v=xpABHveiZ14&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO&index=3](https://www.youtube.com/watch?v=xpABHveiZ14&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO&index=3)
- CELTX SCREENWRITING TUTORIALS - 003 - CELTX USER INTERFACE (UI):  
[https://www.youtube.com/watch?v=DRnDuYHw45U&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO&index=4](https://www.youtube.com/watch?v=DRnDuYHw45U&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO&index=4)
- CELTX SCREENWRITING TUTORIALS - 004 - WHERE TO USE CELTX IN FILMMAKING PIPELINE:  
[https://www.youtube.com/watch?v=xpH0vY4M008&index=5&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO](https://www.youtube.com/watch?v=xpH0vY4M008&index=5&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO)
- CELTX SCREENWRITING TUTORIALS - 005 - WRITING YOUR FIRST SCENE IN CELTX  
[https://www.youtube.com/watch?v=tn2ybvnxCXA&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO&index=6](https://www.youtube.com/watch?v=tn2ybvnxCXA&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO&index=6)
- CELTX SCREENWRITING TUTORIALS - 006 - CELTX FILE MENU OPTIONS  
[https://www.youtube.com/watch?v=i5imXcp2Nhl&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO&index=7](https://www.youtube.com/watch?v=i5imXcp2Nhl&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO&index=7)
- CELTX SCREENWRITING TUTORIALS - 007 - DIFFERENT TYPES OF CELTX PROJECTS  
[https://www.youtube.com/watch?v=VoTRup-tsFs&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO&index=8](https://www.youtube.com/watch?v=VoTRup-tsFs&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO&index=8)
- CELTX SCREENWRITING TUTORIALS - 008 - SCRIPT EDITING (DUAL DIALOGUE & TEXT LOCK)  
[https://www.youtube.com/watch?v=8T3iczBtgow&index=9&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO](https://www.youtube.com/watch?v=8T3iczBtgow&index=9&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO)
- CELTX SCREENWRITING TUTORIALS - 009 - TITLE PAGE AND TYPESET PDF  
[https://www.youtube.com/watch?v=D-mpARgBRgw&index=10&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO](https://www.youtube.com/watch?v=D-mpARgBRgw&index=10&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO)
- CELTX SCREENWRITING TUTORIALS - 010 - SCRIPT PRINTING FORMAT OPTI  
[https://www.youtube.com/watch?v=EQwdQge3Mhk&index=11&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO](https://www.youtube.com/watch?v=EQwdQge3Mhk&index=11&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO)
- CELTX SCREENWRITING TUTORIALS - 011 - VIEW TOOLBAR OPTIONS (ADD ITEM, CELTX STUDIO, PRINT)  
[https://www.youtube.com/watch?v=G74gyGavrBI&index=12&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO](https://www.youtube.com/watch?v=G74gyGavrBI&index=12&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO)
- CELTX SCREENWRITING TUTORIALS - 012 - SCRATCHPAD TO TAKE NOTES & STORY IDEAS BRAINSTORMING  
[https://www.youtube.com/watch?v=Y89Doy6wixc&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO&index=13](https://www.youtube.com/watch?v=Y89Doy6wixc&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO&index=13)
- CELTX SCREENWRITING TUTORIALS - 013 - INDEX CARDS FOR SHUFFLING THE SCENES  
[https://www.youtube.com/watch?v=7dDKvDuliC8&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO&index=14](https://www.youtube.com/watch?v=7dDKvDuliC8&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO&index=14)
- CELTX SCREENWRITING TUTORIALS - 014 - REPORTS (DIALOGUE REPORTS, ACTION REPORTS ETC.)  
[https://www.youtube.com/watch?v=ftAWOliVHVU&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO&index=15](https://www.youtube.com/watch?v=ftAWOliVHVU&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO&index=15)

➤ CELTX SCREENWRITING TUTORIALS - 015 - PROJECT TEMPLATE CREATION FOR CUSTOM PROJECTS

[https://www.youtube.com/watch?v=7\\_8lkmD-D\\_0&index=16&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO](https://www.youtube.com/watch?v=7_8lkmD-D_0&index=16&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO)

➤ CELTX SCREENWRITING TUTORIALS - 016 - PROJECT LIBRARY (ADD ITEM, BOOKMARK, CALENDER ETC.)

[https://www.youtube.com/watch?v=OWfCgsms4Vc&index=17&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO](https://www.youtube.com/watch?v=OWfCgsms4Vc&index=17&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO)

➤ CELTX SCREENWRITING TUTORIALS - 017 - SCENES NAVIGATOR

[https://www.youtube.com/watch?v=-1WysC5RaWw&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO&index=18](https://www.youtube.com/watch?v=-1WysC5RaWw&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO&index=18)

➤ CELTX SCREENWRITING TUTORIALS - 018 - ADD NOTES TO DIFFERENT SCRIPT ELEMENTS

[https://www.youtube.com/watch?v=pVrvybhsd9E&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO&index=19](https://www.youtube.com/watch?v=pVrvybhsd9E&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO&index=19)

➤ CELTX SCREENWRITING TUTORIALS - 019 - ADD MEDIA TO THE SCRIPT (IMAGES & VIDEOS)

[https://www.youtube.com/watch?v=qQXLmmDP16E&index=20&list=PLI3QDX469LReq1\\_mNn5gs81na61TCgKjO](https://www.youtube.com/watch?v=qQXLmmDP16E&index=20&list=PLI3QDX469LReq1_mNn5gs81na61TCgKjO)

The following video resources in English language focus on the use of the CeltX free version to design and implement **storyboards**:

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

2. <https://vimeo.com/31929124>

The **free version** of CeltX can be downloaded from the developer website:

<https://www.celtx.com/index.html>

A .pdf version of the **CeltX manual** is available at: <http://cnmcountryside.com/tvclassroom/wp-content/uploads/2011/07/Celtx-Manual.pdf>

# LESSONS PLAN

To reach the abovementioned outcomes, the training is articulated with the following **Lessons Plan**:

<b>Module n. 1</b>	<b>Title: From storytelling to storyboarding</b>			
<b>Session n.1</b>	Title: <i>Introduction to storytelling and storyboarding: key elements</i>			
<b>Duration</b>	3 h			
<b>Delivery method</b>	Distance learning	Face to face	Distance learning	Training on the job
		- h	4h	- h
	The session is a basic introduction to storytelling focusing mainly on a knowledge transfer about the method and the relevance of storyboarding in storytelling.			
<b>Learning objectives</b>	Get the participants familiar with the storytelling and storyboarding methodology			
<b>Intended learning outcomes:</b>	<ul style="list-style-type: none"> <li>• Understand basics of storytelling</li> <li>• Be able to identify the key elements of a storytelling process</li> <li>• Understand the history and genesis of the storyboarding method</li> <li>• Understand the relevance of storyboarding in a storytelling process framework</li> <li>• Understand the basic elements of a storyboard</li> </ul>			
<b>Session Detail:</b>	<b>Lesson Item:</b>		<b>Method(s):</b>	<b>Required Resource(s):</b>
	A brief history of storytelling: from graffiti to digital storytelling		Online Presentation - lecture	Pc, internet, Presentation slides + comments
	The role of the storyteller and storytelling key elements: subject, levels, sequences, narrative structure and storyboarding		Online Presentation - lecture	Presentation slides + comments
	A brief introduction to storyboarding		Online Presentation – lecture	Presentation slides + comments
<b>Evaluation methods</b>	Face to face		-	
	Distance learning		test on session's topics, evaluation of distance learning engagement (number of accesses, downloads, upload, etc.).	
	Training on the job		-	
<b>Didactic materials</b>	Face to face		-	
	Distance learning		Distance learning platform, online materials, video/audio presentations, tutoring, online hand-outs	
	Training on the job		-	



<b>Methodology</b>	Case studies, online Tutoring
<b>Additional Notes:</b> This session is designed as an introduction to storytelling, focusing on storyboarding. It will be a knowledge transfer and the assessment will be based on test and participants involvement.	

<b>Module n. 1</b>	<b>Title: From storytelling to storyboarding</b>			
<b>Session n.2</b>	Title: Storyboarding in educational contexts			
<b>Duration</b>	2 h			
<b>Delivery method</b>	Distance learning	Face to face	Distance learning	Training on the job
		...h	2 h	...h
	The session is an introduction to the introduction of storyboarding in educational contexts.			
<b>Learning objectives</b>	Get the participants familiar with the opportunities offered by the use of a storyboarding methodology for educational purposes			
<b>Intended learning outcomes:</b>	<ul style="list-style-type: none"><li>• Understand the importance of storyboarding and storytelling in relation to an educational project</li><li>• Manage the key elements of a (school) learning environment to facilitate interaction between participants</li></ul>			
<b>Session Detail:</b>	<b>Lesson Item:</b>		<b>Method(s):</b>	<b>Required Resource(s):</b>
	Application and use of storyboarding in educational contexts		Online Presentation - lecture	Presentation slides + comments
<b>Evaluation methods</b>	Face to face		-	
	Distance learning		test on session’s topics, evaluation of distance learning engagement (number of accesses, downloads, upload, etc.).	
	Training on the job		-	
<b>Didactic materials</b>	Face to face		-	
	Distance learning		Distance learning platform, online materials, video/audio presentations, tutoring, online hand-outs	
	Training on the job		-	
<b>Methodology</b>	Case studies, online Tutoring			
<b>Additional Notes:</b> This session is designed as an introduction on the use of storytelling for educational purposes. It will be mainly a				

knowledge transfer and the assessment will be based on test and participants involvement.

<b>Module n. 1</b>	<b>Title: From storytelling to storyboarding</b>			
<b>Session n. 3</b>	Title: Storyboarding techniques			
<b>Duration</b>	6 h			
<b>Delivery method</b>	Face to face	Face to face	Distance learning	Training on the job
		6h	- H	- h
	The session involves team working and relations buildings activities so it requires the use of on-site training methodologies. It could be supported by online resources.			
<b>Learning objectives</b>	Be able to introduce the storyboarding methodology in a learning environment, involving participants and implement storyboards			
<b>Intended learning outcomes:</b>	<ul style="list-style-type: none"> <li>• Use various media and technology to convey messages and meaning</li> <li>• Work interactively, co-operatively and collaboratively to plan and create a storyboard</li> <li>• Use the technique of brainstorming to identify a topic for your group animation production</li> <li>• Engage in critical reflective thinking as part of the decision-making and problem-solving process</li> <li>• Invent and incorporate unique visual symbols and movement to create personal meaning in art</li> <li>• Appreciate the diversity of individuals, as reflected in their artwork</li> <li>• Manage basic storyboarding techniques</li> </ul>			
<b>Session Detail:</b>	<b>Lesson Item:</b>	<b>Method(s):</b>		<b>Required Resource(s):</b>
	Storyboarding techniques: creating your own storyboard	Presentation – lecture. After presentation discussion of the differences and similarities		Pc, projector, screen, internet.
	Introduction to teamwork and brainstorming	Group discussion – example provided with the teaching kit		Post-it or labels, whiteboard. Working from a template provided produce a rough project idea. Thought Bubble or others.
	Creating a collaborative storyboard	Working in groups – produce the storyboard materials		Working from a template provided produce all the needed materials for storyboard assembling.
	Putting the storyboard together	Working in groups – produce the storyboard		Working from a template assemble the storyboard.



<i>Evaluation methods</i>	Face to face	<ul style="list-style-type: none"><li>• Teamwork evaluation, learners products evaluation</li><li>• Learners self-assessment</li><li>• Class discussion</li></ul>
	Distance learning	-
	Training on the job	-
<i>Didactic materials</i>	Face to face	<ul style="list-style-type: none"><li>• hand-outs</li><li>• slides</li><li>• post-it labels</li><li>• internet</li><li>• video-projector</li><li>• pc</li><li>• printer</li><li>• dashboard</li></ul>
	Distance learning	-
	Training on the job	-
<i>Methodology</i>	Team work, discussion, case studies, tutoring	
<i>Additional Notes:</i> This session is designed to show how to build a storyboard and will be very practice oriented, highly involving team and group work.  Assessment will be based on Teamwork evaluation, learners products evaluation, learners self-assessment and class discussion.		

<b>Module n. 2</b>	<b>Title: CeltX software for storyboarding</b>			
<b>Session n.1</b>	Title: CeltX software overview			
<b>Duration</b>	2 h			
<b>Delivery method</b>	Distance learning	Face to face	Distance learning	Training on the job
		- h	2h	- h
	Short description and reasons for choosing a specific method			
<b>Learning objectives</b>	Get familiar with the basic features and functioning of the CeltX software			
<b>Intended learning outcomes:</b>	Understand the overall functioning of the CeltX software (free version)			
<b>Session Detail:</b>	<b>Lesson Item:</b>		<b>Method(s):</b>	<b>Required Resource(s):</b>
	CeltX software presentation		Video tutorials	Pc, internet

	Main CeltX features: scriptwriting and storyboarding	Video tutorials	Pc, internet
<i>Evaluation methods</i>	Face to face	-	
	Distance learning	test on session’s topics, evaluation of distance learning engagement (number of accesses, downloads, upload, etc.).	
	Training on the job	-	
<i>Didactic materials</i>	Face to face	-	
	Distance learning	Distance learning platform, online materials, video/audio presentations, tutoring, online hand-outs	
	Training on the job	-	
<i>Methodology</i>	Case studies, online Tutoring		
<i>Additional Notes:</i>			

<b>Module n. 2</b>	<b>Title: CeltX software for storyboarding</b>			
<b>Session n.2</b>	Title: Storyboarding with CeltX software			
<b>Duration</b>	6 h			
<b>Delivery method</b>	Blended	Face to face	Distance learning	Training on the job
		4h	2h	- h
	Short description and reasons for choosing a specific method			
<b>Learning objectives</b>	Allow participants to apply ICT tools to storyboarding.			
<b>Intended learning outcomes:</b>	Manage the design, creation and implementation of a storyboard using the CeltX software			
<b>Session Detail:</b>	<b>Lesson Item:</b>	<b>Method(s):</b>		<b>Required Resource(s):</b>
	Selection of materials (images, text, etc.)	Working in groups		Pc, internet, printer
	Learning assembly techniques through CeltX	Online videotutorials + onsite exercises		Pc, projector, screen, internet.
	Production of the storyboard through CeltX	Working in groups		Pc, internet, printer
<b>Evaluation methods</b>	Face to face	<ul style="list-style-type: none"> <li>Teamwork evaluation, learners products evaluation</li> <li>Learners self-assessment</li> <li>Class discussion</li> </ul>		

	Distance learning	test on session’s topics, evaluation of distance learning engagement (number of accesses, downloads, upload, etc.).
	Training on the job	-
<b>Didactic materials</b>	Face to face	<ul style="list-style-type: none"><li>• hand-outs</li><li>• slides</li><li>• post-it labels</li><li>• internet</li><li>• video-projector</li><li>• pc</li><li>• printer</li><li>• dashboard</li></ul>
	Distance learning	Distance learning platform, online materials, video/audio presentations, tutoring, online hand-outs
	Training on the job	-
<b>Methodology</b>	Team work, discussion, case studies, tutoring (online, onsite)	
<b>Additional Notes:</b> This session is designed with an “hands on” approach. The key element will be the transfer on CeltX of the storyboard idea developed in Module 1. The assessment will take into account both the online and onsite activities. The online activities will reduce the time of onsite learning.		

## Training Path - Section Three: “The Land”

**Erasmus + KA2 – Strategic Partnership (2014-1-  
IT02-KA200-003613)**

The third and final section of the training pathway relates to final story outputs: the digital archiving of stories, and the upskilling of participants in the use of “The Land” online platform. With close attention to the concept of continuous learning this section will build upon previous training and provide an archive gateway for storytelling output modes.

Recommended Training Hours:

**2**

**Erasmus + KA2 – Strategic Partnership (2014-1-IT02-KA200-003613)**

**Lessons Plan template**

<b>Modulo n. 1</b>	<b>Title: Introduction to The Land</b>			
<b>Session n. 1</b>	Title: The land: Concept and main purposes			
<b>Duration</b>	30'			
<b>Delivery method</b>	Online	Face to face	Distance learning	Training on the job
			30'	
	General introduction to The Land project and purposes: building a time capsule and archive through storytelling.			
<b>Deliverer</b>	on line			
<b>Learning objectives</b>	The main objective is to introduce The Land to give a clear view of the potential network of storytellers.			
<b>Intended learning outcomes:</b>	Deepen the purposed and the characteristics of the platform as well as the idea that lie behind it in order to let the inexperienced users to have a clear idea for which use the platform is designed and drive them to the best use of it.			
<b>Session Detail:</b>	<b>Lesson Item:</b>	<b>Method(s):</b>	<b>Required Resource(s):</b>	
	Brief team introduction, concept and aims of The Land. Using The Land to share memories through space and time and discover place-related content	Video lesson	High bandwidth internet connection, Flash Player (latest version)	
<b>Didactic materials</b>	Slides	•		
	Distance learning	•		
<b>Methodology</b>	online lesson			

**Erasmus + KA2 – Strategic Partnership (2014-1-IT02-KA200-003613)**

**Lessons Plan template**

<b>Modulo n. 1</b>	<b>Title: Introduction to The Land</b>			
<b>Session n. 2</b>	Title: The Land as a global community focused on shared memories on worldwide places			
<b>Duration</b>	30'			
<b>Delivery method</b>	Online	Face to face	Distance learning	Training on the job
			30	
	Exploring the social sides of The Land. A guided tour to see how shared memories can be a successful way to build communities			
<b>Deliverer</b>	online			
<b>Learning objectives</b>	Unveil Stories that lie in the folds of time. How to use The Land to build communities based on physical places and people's memories.			
<b>Intended learning outcomes:</b>	Improve the understanding of the social potentiality of the platform and the possibility to build an online community based on shared memories			
<b>Session Detail:</b>	<b>Lesson Item:</b>		<b>Method(s):</b>	<b>Required Resource(s):</b>
	A brief tour of The Land main tools: Gates, Atlas, Stories, User profiles, Search engine		video lesson	High bandwidth internet connection, Flash Player (latest version)
<b>Evaluation methods</b>	None			
	Distance learning		<ul style="list-style-type: none"> <li>Case studies slides</li> </ul>	
			<ul style="list-style-type: none"> <li></li> </ul>	

Erasmus + KA2 – Strategic Partnership (2014-1-IT02-KA200-003613)

## Lessons Plan template

<b>Modulo n. 2</b>	<b>Title: The Land, how to join and how to use it. Features overview</b>			
<b>Session n. 1</b>	Tools and features: <ol style="list-style-type: none"> <li>1. Signup/Login</li> <li>2. The main Atlas</li> <li>3. Your Profile, your Atlas</li> <li>4. Gates</li> <li>5. Stories</li> </ol>			
<b>Duration</b>	30'			
<b>Delivery method</b>	Online	Face to face	Distance learning	Training on the job
			30	
	Guided tour to explore the main features of The Land, pt.1			
<b>Deliverer</b>	online			
<b>Learning objectives</b>	Make clear to the users how to use the basic tools of the platform			
<b>Intended learning outcomes:</b>	Start using The Land. Features overview			
<b>Session Detail:</b>	<b>Lesson Item:</b>	<b>Method(s):</b>	<b>Required Resource(s):</b>	
		video lesson	High bandwidth internet connection, Flash Player (latest version)	
<b>Evaluation methods</b>		<ul style="list-style-type: none"> <li>• multiple choice quiz;</li> </ul>		
<b>Didactic materials</b>	Slides	<ul style="list-style-type: none"> <li>• Slides</li> <li>• Website</li> </ul>		
<b>Methodology</b>	Online lessons			

# Project *iRemember*

Erasmus + KA2 – Strategic Partnership (2014-1-IT02-KA200-003613)

## Lessons Plan template

<b>Modulo n. 2</b>	<b>Title: The Land, how to join and how to use it. Advanced features overview</b>			
<b>Session n. 2</b>	Tools and features:  6. The Network: following Places and People 7. The Stream 8. Search Engine 9. Users hierarchy 10. Tutor’s checking process: - report content - contact authors - edit/remove content			
<b>Duration</b>	30’			
<b>Delivery method</b>	Online	Face to face	Distance learning	Training on the job
			30	
	Guided tour to explore the main features of The Land, pt.2			
<b>Deliverer</b>	on line			
<b>Learning objectives</b>	Make clear to the users how to use the advanced tools of the platform and how to use them to moderate the discussion among users.			
<b>Intended learning outcomes:</b>	Start using The Land. Advanced features overview			
<b>Session Detail:</b>	<b>Lesson Item:</b>	<b>Method(s):</b>	<b>Required Resource(s):</b>	
		video lesson	High bandwidth internet connection, Flash Player (latest version)	
<b>Evaluation methods</b>			multiple choice quiz	
<b>Didactic materials</b>	Distance learning		<ul style="list-style-type: none"><li>• Slides</li><li>• Website</li></ul>	
<b>Methodology</b>	Online lessons			