



LIBERI LUDI

International non-profit · Brussels

LESSON PLANS FOR SCHOOLS · AGES 8 TO 12

READ, CUT & FILM

STOP-MOTION LESSON PLANS

Two lessons of 45 minutes, or one block of 90.
Two scenarios: a first shoot, and a shoot with a child tutor.



FILMS MADE BY CHILDREN AGED 8-12



LESSON PLANS FOR SCHOOLS • AGES 8 TO 12

Read, Cut & Film: how it works in a classroom

Two lessons of 45 minutes, or one block of 90.

Two scenarios: a first shoot, and a shoot with a child tutor.

A child takes a myth, a fairy tale or a classic of children's literature, decides with a tutor what the story is really about, cuts the characters out of paper, films them frame by frame and shows the finished film to the class. No animation background is needed from the teacher.

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How to use this document

Sections 1 to 7 are read once, before the first lesson. Sections 8 and 9 are the two runnable plans. Sections 10 and 11 are what happens in the last fifteen minutes, and they are the part most often dropped for lack of time. Do not drop them.

1. Overview

Title	Read, Cut & Film. From a story to a finished animated film
Author	Liberi Ludi AISBL, Brussels
Subject areas	Art, Literature, Media Education, cross curricular
Age of learners	8 to 12
Group size	3 children per group, 4 at most. Three or four groups working in parallel on different stories. Nine to twelve children in a session is the working format
Duration	Two lessons of 45 minutes, or one block of 90 minutes
Setting	Classroom, art room, library, after school club
Language demand	Low. The method does not rest on knowing the language. It rests on understanding the story, which the child takes on as their own through visual means of expression
Prior knowledge	None from the children. The teacher reads the stories beforehand, together with any shooting notes that come with them. No filming experience is required of the teacher

Rationale

Children take a known story, a myth, a fairy tale or a classic of children's literature, and decide what the story is really about. They then turn that decision into a short paper cut animated film of their own. The film is finished within the time given. It is shown to the class at the end and the makers say why they filmed it that way.

The method is built so that a newly arrived child and a local child can work on the same task side by side. Cutting, moving and filming do not depend on fluency. Language comes at the premiere, when the child has something to say and a reason to say it.

A note on group size

The working cell of the method is small: two children of the same age. For a first shoot in a school setting the group is larger, three children or at most four, because the roles inside a shoot (moving the character, holding the frame, pressing the button, watching the sequence) can then be shared and rotated. In mixed age groups, three is the better number, because the third child can be the one who has filmed before. See Scenario B.

What the adult is for

The teacher is not the person in the room who knows how to make the film. Children work this out quickly, and on the visual side they arrive at solutions an adult would not have found. Experience with the method points the same way every time.

What the children need from the adult is a steady point to appeal to. Someone who has read the story, knows what is in the kit, can answer the question they actually ask, which almost always takes the form "have I understood right that we should do it this way", and who gives a push when a group has stopped. A push, not a solution. The sentence to reach for, whenever a child proposes something: **let us try it the way you thought of it.**

A note on the kit

Throughout this plan the examples come from one printed set of materials, the Babiling Animation Kit. It is used here because it exists and has been through real sessions: it is proof that the method works, not a condition of it.

Run without a kit, the method asks three things of the teacher instead. Choose the stories. Decide where the weight of the content lies in each one. Pick the devices of film and image that are closest to you and to your group. Everything else in this document stands unchanged.

Technique serves the reading, and the reading needs technique

The one failure seen in the pilot groups had nothing to do with skill. A group started filming without knowing how the story ended. They read the instructions for **how** to film instead of deciding **what** to film. They filled in the storyboard for the look of it, with no decision behind the boxes. No adult was beside them at any of those three moments. The scene the whole story exists for never got filmed.

So the order is fixed. First the group says what the story is about for them and which single shot the film cannot exist without. Only then does technique come in, as the means of getting that on screen. Neither half stands alone: a reading nobody has found a way to show stays invisible, and a technique used for its own sake shows nothing. The language of film is how a reading reaches an audience, not an end in itself.

The shot that matters is almost never an action. It is a change: what happens to somebody, not what somebody does. This is why “what happens in this story” is the wrong question to put to a group, since it produces a retelling. The question that finds the shot is: what does it do to them, and at what moment does one of them become someone else.

The examples below are drawn from the four stories of the zero issue of the Babiling Animation Kit. With another set of stories the shots would be different; the question that finds them is the same. The dragon arrives and the court reacts, with the princess fainting. Not Heracles wrestling, but Heracles stopping to think. Not the battle with the squid, but Nemo grieving afterwards. Not the Mermaid drinking from the vial, but her tail becoming legs.

This is where the method meets storytelling. The child is not retelling a story. They are telling their own, built on whatever struck them in it as the most important thing, and the film is that reading made visible. How to show it is theirs to invent: with a moving camera or without, or by cutting between faces, so that the Witch’s expression and then the Mermaid’s tell us she is no longer what she was. There are many ways. Choosing one of them is the child’s work, and an adult standing nearby is what makes the choosing possible.

Detailed shooting technique is deliberately not set out in this plan, and cannot be. It lives in the kit, written as a construction set with step by step notes from professional animators, which children work through themselves. The techniques named in section 6 and the faults discussed in section 11 are examples of what can be picked out and talked about. They are the beginning of a list, not the list.

2. Curriculum links: EU Key Competences (2018)

Key competence	How it is addressed
Literacy	Reading a narrative, identifying conflict and resolution, retelling a story in a new medium
Cultural awareness and expression	Working with myth, fairy tale and classic children’s literature. Making an artistic statement and presenting it
Digital competence	Purposeful use of a camera and the editing tools already on the device. The device is a tool, not an environment
Personal, social and learning to learn	Sustained concentration, working through a plan, generalising from one’s own experience in the review round
Citizenship	Negotiating inside a group, sharing and rotating roles, resolving disagreement without abandoning either the idea or the shared goal

Key competence	How it is addressed
Entrepreneurship	Turning an idea into a deliverable within a fixed time and with fixed resources

National curriculum references are added by the school. Liberi Ludi supplies the competence mapping above.

3. Learning objectives

By the end of the session, learners will have:

1. Read or listened to a short story and identified its central conflict.
2. Agreed as a group on what their film is about.
3. Drawn the story out as a plan: what follows what, and which frame carries the thing that matters most.
4. Practised one named film technique deliberately.
5. Made articulated paper characters and set up a shooting location.
6. Shot and assembled a short stop motion film using the tools on the device.
7. Presented the film, said why they filmed it that way and answered one question.
8. Taken part in a review round in which they generalised from what they had just done.

4. Learning outcomes

The learner can:

- retell the events of a story in the correct order and name what the main character wants;
- explain, in one or two sentences, why the group chose a particular moment of the story to film;
- produce a sequence of drawings that shows what happens first, next and last;
- operate the camera and the editing tool: capture a frame, move a character by a small amount, capture the next frame, delete a frame that went wrong;
- name and demonstrate one film technique, for example cutting between a wide shot and a close up;
- explain that more photographs make the same movement look more natural, and name this as the thing to try on the next film;
- notice something in their own film that could be done better next time and say what it is. Two examples that come up on almost every first shoot: a character that moves in leaps, which means too few photographs, and a picture in which the whole frame twitches, which means the camera or the background moved. Examples, not a checklist;
- work in a group over a sustained period and reach a shared decision;
- stand in front of the class, name the film and say one thing about how it was made.

5. Success criteria for learners

Displayed on the board in child friendly language.

- We know the one shot our film cannot do without, and we filmed it.
- Our film tells one clear moment from the story.
- We used our technique on purpose, and we can point to where.
- Our film has a beginning and an end.
- We can all say what our film is about.

6. Groups, stories and skill focus

How the stories are handed out

Four groups, four different stories. Each group gets a story and, with it, **one thing to practise deliberately**. This is what turns four parallel activities into one lesson: at the premiere the class sees four different approaches and each group can explain its own.

Three levels, whatever the stories are

The stories change from one set of materials to the next. What grows from level to level does not.

Level	What the child is working on
Starter	Sequence and continuity. A film is built shot by shot, and what follows what has to be readable. The first sense of telling by visual means rather than by words
Advancing	Illusion and transformation. Things turn into other things, appear and vanish. To do this the child has to move from the concrete to the abstract and find a visible form for it
Confident author	Identification. The child takes the character on as their own, and what is being filmed becomes the character's inner change rather than the events around them

A teacher working without a printed set assigns these levels to their own stories. The ordering principle is the same: the difficulty is not in the filming but in what happens inside the story, and in how much of it is invisible.

The four techniques written on the board

One technique per group, four in all, written up before the groups are formed so that every child can see all four. They are named in plain words, not in film school terms, and none of them requires the teacher to be able to film.

On the board	What it means	How a group does it
Movement you can follow	The character moves in a readable order, and the viewer can see what is happening	Small moves, one photograph each. The larger the move between two photographs, the more the film jumps
Turning into something else	One thing becomes another, appears or disappears	The camera stays still and the objects on the table are swapped between two photographs. Moving the background instead of the character belongs here too
Big and small	One figure is made to look larger than another	The size on screen is the size in the frame. Make the other figure smaller, or move it further from the camera
Close up and wide	The same scene is filmed twice, from near and from far, and the two are cut together	A close up carries what somebody feels, a wide shot carries where they are. Feeling first, then the place, or the other way round

The four are examples, not a syllabus. A teacher who prefers other devices puts those on the board instead, four of them, one per group. What must not change is that each group has one thing to practise on purpose and can point to it at the premiere.

One worked example

The four stories of the zero issue of the Babiling Animation Kit, in the order of difficulty. Read this as an example of how the three levels attach to real material, not as a required reading list.

Story	Level	What is practised	The shot the film cannot do without
Babiling and the Dragon's Heads	Starter	Sequential motion. Getting the characters to move at all, in a readable order	The dragon arrives and the court reacts. The princess faints
The Little Mermaid and the Sea Witch	Advancing	Animation magic: things transform and disappear. The background moves instead of the character	Her tail turns into legs
Heracles and Antaeus	Advancing	Apparent size. To make one figure look bigger, you make the other one smaller	Heracles stops and thinks: the giant is a son of the Earth
Battle with the Giant Squid	Confident author	Wide shots against close ups, as the way feeling is carried towards the action	Nemo grieves for the men who died

Stories are not handed out at random. The order above is the one to follow with a class new to the method: the simplest story for the youngest group, the heaviest one for the oldest. A story with many characters, strong feelings and deaths in it will stall a group of eight year olds, however easy the shooting technique attached to it happens to be. The levels describe the job, not the reader: all four stories suit the whole eight to twelve range.

Techniques are named on the board at the start and named again at the premiere. They are examples of the kind of thing a group can be asked to practise on purpose, not a syllabus, and the teacher is not expected to be able to teach them. Where a printed set is used, how a given shot is put together is set out in it scene by scene, and the children work through it themselves.

The last column is the one to keep in view. A group that has not named that shot before it starts filming will not reach it.

Variant: one story for the whole class

All four groups take the same story. The premiere then becomes a comparison: the same events, four different films. This variant is strong with a group that already knows each other, and it makes the discussion at the end much easier, because everyone has the same material in mind. It works less well as a very first contact with the method, because a group that gets stuck has nowhere to hide.

7. Preparation

The teacher, before the lesson

- ☐ **Read the stories, and any shooting notes that come with them, before the lesson.** Not in order to be able to film them. In order to be able to answer the question the children actually ask, which is almost always of the form: have I understood right that we should do it this way? The teacher needs to know what each scene is about and roughly how it is put together. Nothing more than that.
- ☐ The free app already installed on the device is enough. Nothing needs to be bought. Know where the delete button is and how the playback speed is changed. Both are needed later in the lesson.
- ☐ Choose the stories and assign a technique to each. Print one copy of the story per group.
- ☐ Watch one or two example films with the technique visible in them. These are shown to the class in the first minutes.
- ☐ **Check the school's policy on images before the session, not after it.** The finished film has to sit within that policy. The film itself is made of characters, not of children, so in the ordinary case nothing further is needed. Any footage in which children themselves appear, in the film or in

photographs of the session, is shared only with the written permission of the adults responsible for them.

- ☐ Prepare or print the storyboard sheets, six frames per sheet.

Equipment, counted per group and not per child

Item	Quantity
Device with a camera and the preinstalled editing app	1 per group
Lamp with a phone holder for shooting from above, or a lamp plus a holder that clamps firmly onto its neck	1 per group. Both are sold in any phone shop and on the marketplaces, in a wide choice and for very little money. Split pins come from the same places, or from a toy shop
Tripod, separate from the lamp	1 per group, for filming figures that stand up. See below
Shooting surface with a background held upright	1 per group
Printed story	1 per group
Storyboard sheet	1 per group, plus spares
Animation kit or printed character templates and backgrounds	1 set per group
Scissors	1 per child
Split pins (paper fasteners)	24 to 48 per group. Count 8 per figure, and a group makes 4 to 6 figures. Sold in any art and craft shop and on the marketplaces, in any colour you like
Awl, or a single hole punch	1 per group. The holes for the split pins have to be made somehow. A punch is the safer classroom option
School glue	1 per group
Sticky putty	1 pack per group. Holds a head, a prop or a background edge in place without tape marks
Coloured pencils or markers	1 set per group
Envelope or folder	1 per group, already on the table with the rest of the materials. Work goes into it between the two lessons

Two set-ups: flat and standing

The five steps do not change with the material, but the camera stands in a different place depending on what is being filmed.

Flat, filmed from above. Paper characters, cut-out photographs, sand, anything that lies on a surface. The phone hangs above the table, looking straight down, and the background lies flat underneath. A lamp with a phone holder does the whole job.

Standing, filmed from the side. Building figures, plasticine, small toys: a figure that stands up is a puppet, and a puppet is filmed the way a scene is filmed. The camera goes on a tripod set horizontally to the shooting area, at roughly the height of the figures, and the background stands upright behind them. Here the tripod has to be separate from the lamp, because the two do different jobs: one holds the eye level, the other lights the set.

Both are stop motion and both follow the same order of work.

Setting up the shooting stations

This is teacher preparation, not lesson time. Stations are set up before the children come in.

- One station per group: a flat surface, a background held upright behind it, the device fixed in place and pointing at the background, and an envelope lying ready with the rest of the materials.

- One lamp per station. If the phone hangs from the lamp for shooting from above, the lamp stands where the light falls evenly on the surface. If the phone is on a separate stand, put the lamp to the side rather than behind it: side light gives the paper characters an edge and a shadow.
- Close the blinds. Daylight moves during a lesson and makes the finished film flicker.
- The device does not move once the shooting starts. If it has to be moved, the group knows the previous frames will no longer match. Tape the stand and the background down. Holding the set and the camera still is a skill in its own right, and it is the one thing at this stage that a child cannot recover from afterwards.

8. Scenario A. Everyone is filming for the first time

Composition: groups of 3, or 4 at most, of the same age and roughly the same level. Three or four groups in the room, nine to twelve children in all. Mixing an experienced child into a first shoot changes the dynamic and is dealt with in Scenario B.

The adult tutor's role in this scenario is front loaded. Before the making starts, the tutor shows examples and walks through the moves of a shoot. Children who have never filmed do not know what is possible, and a technique that has not been seen cannot be chosen on purpose.

Lesson 1 of 2. Read, imagine, cut

Time	Stage	Teacher	Learners
0 to 5	Hook and worked examples	Shows a film made by children of the same age. Shows a wide shot and a close up of the same scene. Writes the four techniques on the board and explains each in a sentence	Watch. Ask questions
5 to 7	Framing	Gives the success criteria. Sets the groups. Hands each group its story and its technique	Move into groups
7 to 15	Read + Discuss	Asks the group: what does the hero want, what stands in the way, how does it end, at what moment does he change, and why	Read or listen. Answer. Talk in the group
15 to 24	Imagine + Sketch	Asks each group two things: what is your film about, and which one shot the film cannot exist without. Only once both are answered, sends them to the shooting notes, or talks through with them how such a shot might be filmed. Then hands out storyboard sheets and says what the sheet is for: a graphic plan of the telling, drawn by the group itself. Does not leave the groups alone at this stage. Checks that there is a decision behind the boxes and not just filled in boxes	Agree on the moment. Name the shot the film cannot do without. Look at how it could be filmed. Draw six frames of their own
24 to 38	Cut + Create	Circulates. Demonstrates the split pin joint once, at the front: hole, pin, open the legs of the pin. Makes the holes for the groups, or supervises the punch. Does not cut for the children	Cut out characters, faces and props. Make the joints
38 to 44	Demonstration of the shooting cycle	Shows the whole cycle once: photo, small move, photo. Shows what a move that is too big looks like on screen. Says the plain fact once: the more photographs, the more natural the movement. Shows how to delete the frame that went wrong. Assigns the roles inside each group and says they rotate	Watch. One volunteer tries it

Time	Stage	Teacher	Learners
44 to 45	Close	One sentence, so that nothing goes missing: everything into the envelope on your table, names on it. Says what happens next lesson: the camera, from the first minute	Put the work in the envelope. Listen

Teacher notes for Lesson 1

- **Keep the order: what, then how, then the sheet.** First the group says what the film is about and which shot it cannot do without. Then, and only then, they look at how such a shot might be filmed, in the notes or with you. The storyboard comes third, and it is where the two turn into each other: the content they have agreed on takes its first visible form.
- **Say what the storyboard is for.** Not a technical form to be filled in, but the plan of the telling in pictures: what follows what, and which frame carries the thing that matters most. Its purpose is to start the imagination working, so that a story the children heard becomes the ground for one of their own.
- **It is a sketch, not an art lesson.** Stick figures are fine. What is being drawn is not detail or drawing technique but the first visible form of something so far only imagined, and it will not be the final one. Give it exactly as long as it takes for the inventing to start, and no longer.
- **Leave the working method to them.** Some groups draw together, some draw separately and put the frames side by side afterwards. Whatever gets the imagination going is right. This is a frame, not a set of rules.
- **Start the sheet, do not police it.** Some groups will want to skip it and film straight away: insist on it being started, do not insist on it being followed. Filling it in is part of the method. Obeying it is not. The film will differ from the storyboard, and that is the point, because the imagination switches on while the boxes are being filled.
- **Watch for imitation.** Neatly filled boxes can mean the group has not worked out what the story is about and is drawing anything to get the stage over with. Two ways to answer that. Let them go on and find out at the camera, which is a real lesson and sometimes the right choice. Or step in with questions that check your own understanding rather than correct theirs: I think I see what you are after, is this the hook? Then where is the ending? Children differ here. Some need one push, some need someone to think alongside them and will not start without it.

The cutting stage is not busywork

What is being cut out is not fixed by the method. The figures can come from a ready made set, printed or bought by the teacher in advance, characters and backgrounds together. They can equally come out of whatever art practice the teacher already works in: characters the children draw themselves, plasticine, figures made from natural materials. What matters is that the character can change at least a little: not only its place in the frame, but the position of its arms and legs, and ideally its expression as well.

(A note on timing. If the characters are to be drawn or modelled by the children themselves, that costs one session more, in the subject of the course or the studio. Everything set out here assumes the characters are already finished before the Read, Cut & Film session begins. Read that way, a Read, Cut & Film session works as an added module to lessons in another art of image and material: drawing, or modelling in plasticine.)

The stages that follow are described from one particular set, the Babiling Animation Kit, because that is where our own experience lies. Each story there comes with its characters, with faces that can be swapped to change the expression, and with the objects the story needs. That brings the finished film closer to the kind of cartoon children are used to watching, while staying far simpler to handle in a classroom than classical cut out animation.

It looks like the practical part of the lesson, and it is the opposite. It comes straight after the hardest thinking in the whole session, and it is doing work of its own.

It is familiar ground. Everything before it was new: a story read a new way, a decision to make, a sheet nobody had seen before. Cutting out is something the child has done since nursery. After the new, it is the return to the known, and that is what makes it safe to think in.

It is where the intention takes shape. Hands busy, table quiet, nobody asking anything. This is when the previous stage is lived through rather than talked about, and when the vague wish to make a film turns into a picture of the film in the child's head. Visual ideas surface here more than anywhere else, and they are carried straight onto the set.

So do not interrupt it. No announcements over the top of it, no circulating with questions. The teacher's job at this stage is to be available and otherwise invisible.

And do not let it run long. Cutting is tiring work for a child, harder than it looks from the outside. A child who has cut for too long arrives at the camera already spent, and the filming is where the energy is needed. Cut what the film needs, not everything on the sheet.

A short break after it, in every format. Between the two lessons this happens by itself. In the 90 minute block it has to be given deliberately, between the cutting and the first frame.

And if a group finishes early, hold the line at the camera. Ask for one extra prop or a title card. Filming starts next lesson, with everyone, and not a lesson early.

Lesson 2 of 2. Film, edit, show, review

Time	Stage	Teacher	Learners
0 to 2	Straight to the camera	Envelopes and stations are already there. One minute: the success criteria and the roles, which rotate. No second demonstration, it happened last lesson	Take their work out. Set up at their station
2 to 34	Film + Edit	Circulates. Two questions at each station: where does the viewer look first, and what happens next. Reminds each group of its technique once. Four minute warning near the end. Collects the films into one folder	Shoot 60 to 120 frames, rotating roles. Delete bad frames. Add a title and a sound track from the library inside the app. Watch their own film once
34 to 35	The room becomes a cinema	Blinds or lights down, chairs turned to the screen, posters up if they were made	Turn the chairs. Agree who introduces the film
35 to 42	Show + Share: the premiere	Runs it as a screening, about two minutes a group. Names the authors and the title, and gives them the floor. Section 10 says what to ask and what not to ask	Introduce their own film. Watch each other. Applaud
42 to 45	How it's made: the review round	Two or three questions from section 11, asked quickly. Not a discussion	Answer. Compare

Teacher notes for Lesson 2

- **Thirty minutes at the camera is the floor, and everything else is cut to protect it.** The explanation of how filming works belongs to the end of the first lesson, so that the second one opens at the camera. The envelopes and the stations are already there, nothing is handed out, and there is no second demonstration. What the children have forgotten they work out at their own stations, which is faster than being told again.
- **What thirty minutes buys.** There is no norm, but a film of forty seconds at six frames a second takes thirty to thirty five minutes with the talking included. A group with one film behind them needs slightly less. A minute of film takes about forty.
- Roles rotate. Without that, one child holds the camera for the whole lesson and the others watch. Say when to swap.

- Circulate with two questions, not with solutions: where does the viewer look first, and what happens next. When a child proposes something, the answer is: let us try it the way you thought of it.
- Watch for the group that has drifted off its own decision. Bring them back with their own sentence, not with yours: you said your film was about this, where is it?
- Give a four minute warning before the shooting stops. Groups do not feel the time at all while filming.
- The sound track is part of the editing, not a decoration. The app has a library of its own: one piece, chosen by the group, laid over the finished film. It takes a minute and it changes how the film is received at the premiere. A recorded voice over is the next step for a group that is ahead.
- One minute for the room to become a cinema. Chairs turned, lights down, posters up if they were made. Do it while the last films are being collected. The premiere starts as a premiere or it does not start at all.
- **Keep the premiere to about two minutes a group.** With four groups that is eight minutes: the film, the names, one or two answers, applause. What runs over is not the screening but the talking around it.

9. Scenario B. One child in the group has filmed before

Composition: groups of 3, each containing one child who has already made at least one film. That child tutors the others while making the film with them. Mixed age groups suit this scenario and it is where the method has worked particularly well.

This is not a reward given to a strong pupil. It is a stage of the method. By the time a child has finished a third film, they are usually ready to share what they have learned and to mentor new participants. The role is given in advance, not announced in front of the group.

What changes

	Scenario A	Scenario B
Group size	3, or 4 at most, same age, same level	3, one of whom has filmed before
Who demonstrates the shooting cycle	The adult, at the end of the first lesson, for six minutes	The child tutor, inside the group. The adult demonstration shrinks to two minutes or disappears
Where the adult is	At the front, then circulating	Circulating from the start. Talks to the child tutors, not over their heads
Time freed		Three to five minutes off the demonstration. It goes to filming
What the adult watches for	Whether groups have understood the cycle	Whether the child tutor is taking over, and whether they are getting their own turn at the camera
The review round	Adult led	Child tutors answer first. They have two films to compare, the others have one

Briefing the child tutor, before the lesson

Given to the child in two or three sentences, not as a list on paper. And a caution for the adult first: this child is not being made into a supervisor. They are a member of the group who has done it before, they film alongside everyone else, and the session has to be interesting for them too. A child kept away from the camera in the name of tutoring will not want the role a second time.

- Show the cycle once at the start, then make the film together.
- If someone wants to move a character a long way in one photo, let them try it and look at the result together.
- Your own ideas belong in the film as much as anyone's. Say them as ideas, not as instructions.

- The teacher is nearby the whole time, for anything that gets stuck.

What to tell the rest of the group

That the third member has done this before and knows where the buttons are. Nothing more. The tutoring works better when it is not framed as authority.

10. The premiere

The premiere is not optional and it is not the tail end of the lesson. It is the stage the whole session has been running towards, and it is the moment the child stops being a pupil who has completed a task and becomes an author with an audience. Budget about two minutes a group and hold to it: with four groups the premiere is eight minutes, and what runs over is never the films but the talking around them. If time runs out altogether, move the premiere to a separate slot rather than dropping it.

What is actually happening here is a performance. A hall, a screen, a film, and the people who made it standing in front of both. That is the content of this stage. Everything that could make it into an assessment, however kindly meant, works against it.

Making it a premiere and not a viewing

Small things carry this, and they cost almost nothing.

- **A poster and tickets.** Drawing them is creative work in its own right and can be given as a task earlier, or as homework between the two lessons. Children keep them afterwards.
- **The room changes.** Lights down or blinds closed, chairs turned to the screen. Two minutes of moving furniture do more than any words about how important this is.
- **The authors are named.** Every child in the group, by name, out loud, before the film runs. Not the title alone.
- **The authors introduce their own film.** One or two sentences, agreed in the group beforehand. The teacher does not narrate for them.
- **Applause after every film.** All of them, the same.
- **The film gets watched properly.** No talking over it, including from the adults.

What to ask, and what not to ask

Short questions, short answers, one or two sentences. The questions are there to let the authors speak, not to check comprehension.

When the groups had different stories, do not ask what the film is about. Every group has just watched it, and the question turns the author into someone explaining themselves. At this point it produces a retelling and nothing else. Ask instead:

1. Which moment do you want us to watch again?
2. What was the hardest thing to get onto the screen?

When the whole class filmed the same story, the comparison is the whole point, and the place to look is the endings. Everyone knows the plot, so what shows through is the choice each group made.

1. Show us how yours ends.
2. The endings came out different. What is the difference, in one sentence?
3. What did another group do that you wish you had thought of?

What is not discussed here

Faults, near misses and what could have been done better. All of it is real and all of it waits for the review round at the very end, where it belongs and where it is about craft rather than about a particular group. The adult response at the premiere carries one thing: the work exists and it was made by these children. Do not rank the films. There is no best and no worst here.

11. How it's made. The review round

Two or three minutes at the very end, with all the films already seen. It is short by design: these are questions put to the class, not a discussion opened up. If the timetable has slipped, this is the part to shorten, not the filming. The premiere belonged to the authors and to their films; this stage goes back to the craft, and it is the one place where faults and near misses are discussed. It carries one plain message: getting the result you wanted takes effort and skill. Talk about what happened in the films, not about which group did it.

Run it as an ordinary plenary and keep it moving. Recap the techniques the groups actually used today and name them, so the children hear what they can now do. Then set out what is still open and leave it open on purpose: that is where the next session starts. This is the difference between having made a film and having learned something about making films.

With two or three minutes, questions 1 to 4 are the round. Questions 5 and 6 are for a longer format, or for the start of the next session.

Questions, in this order:

1. **How many photographs did you take?** Groups say their number. Write the four numbers on the board.
2. **How long is each film?** Roughly. Put the two figures next to each other, and let each group work out how many photographs went into one second of their own film.
3. **So: is it better to take many photographs or few?** Let them argue. They will get there on their own: many photographs make the movement smooth but the work slow, few photographs make it jumpy but quick.
4. **Play one of their own films faster.** Take a film the class has just watched and raise the playback speed in the app. Say nothing while it runs. Two things become visible at once. The movement looks more natural, which is the point. And there are clearly not enough photographs: the film is over in a moment and the character arrives in places without having travelled to them. Do not fix it and do not apologise for it. This is the discovery, and it belongs to them.
5. **Where did a movement come out too fast?** Every group has one. Ask what they would do differently.
6. **What is worth doing on the next film?** One sentence per group. Write these down. They are the starting point for the next session.

The teacher does not supply the answer to question 3. The whole value of the round is that the conclusion is arrived at, not received. All the teacher says in advance is the plain fact: the more photographs, the more natural the movement. The children still shoot what they shoot.

What to expect on a first shoot. Almost no group goes beyond about six photographs per second, and the most patient children are no exception. Six is the floor at which movement reads as movement at all, and it is what a first film honestly looks like. It is not a failure to be corrected in the lesson. It is the room to grow, and it is why there is a second film.

Two different problems. Do not let them merge. A character that arrives in leaps is short of photographs. That is the ambition for next time. A picture in which the whole frame twitches is something else entirely: the camera or the background moved during the shoot. That is a separate skill, holding the set and the camera still, and it is fixed today, with tape, not next term.

These two are given as examples, because they come up on nearly every first shoot. Every group will produce its own. The teacher is not expected to have a name and a remedy ready for each one. Where a printed set is used, its shooting notes carry that detail; otherwise the children reach most of it themselves, by looking at what came out.

Close the round on the next step, not on a verdict. The words matter here. Not “there were too few photographs” but “next time we will try more photographs, so that the characters move more naturally.”

The children have just found the edge of their own film. They should leave with the improvement in their hands, as something to do, not as something they failed to do.

12. Variants: one long block, and a running cycle

One block of 90 minutes

Same content, nothing to put away in between, no recap. This variant only works if the teacher has opened the app in advance and the stations are set up before the children arrive. It is the natural format for an after school club or a workshop.

Time	Stage
0 to 8	Hook, worked examples, the four techniques written on the board, groups and stories handed out
8 to 17	Read + Discuss
17 to 27	Imagine + Sketch: what the film is about, then how the key shot could be filmed, then the sheet. Technique marked on the storyboard
27 to 41	Cut + Create
41 to 45	Break
45 to 48	Demonstration of the shooting cycle, three minutes, roles assigned
48 to 78	Film + Edit on the device, using the preinstalled app only
78 to 79	The room becomes a cinema
79 to 87	The premiere. Authors named, films introduced by their makers, about two minutes a group
87 to 90	How it's made: the review round

The break between cutting and filming is not optional in this variant. Cutting is demanding work and the filming is where the energy is needed.

A running cycle: filming fills the lesson, the premiere opens the next one

This is the format for a club or a course rather than a single visit, and it is the one we would choose for a storytelling and animation course. The shape is simple: **each lesson starts at the camera and ends with the next story.**

The first session runs as above, ideally as the 90 minute block, and ends with the demonstration of the shooting cycle.

Every lesson after that:

Time	Stage
0 to 30	Film + Edit. The camera from the first minute. Aim for thirty minutes
30 to 45	The premiere of the films made last time, with the review round, both kept compact
45 to 60	The next story: read, discuss, storyboard
60 to 75	Cut + Create for the next film

In a 45 minute timetable the same cycle runs across two lessons: filming fills one lesson end to end, and the next opens with the premiere, then the new story, then the cutting.

Post production becomes homework. Titles, the sound track, a poster for the film and tickets for the premiere. All of it can be finished at home or by the group meeting up, and all of it arrives ready for the screening that opens the next lesson.

If a group asks for more time to reshoot or finish, give it. The premiere moves on by one session and nothing is lost. A film the makers wanted to get right is worth more than a film delivered on schedule. The second time round everything runs faster. The route is known, the stations are familiar, and the fifteen minute blocks that look tight on paper turn out to be enough.

13. Differentiation and inclusion

Learner	Adjustment
Newly arrived, little or no language of instruction	Place in a group with local children. The making stage needs no language. Give the story in the home language as well if it is available. At the premiere, one sentence is enough, and it may be in any language
Reluctant reader	Read the story aloud to the whole class. Comprehension is checked orally, through the three questions
Fine motor difficulty	Use the pre cut kit characters. Larger split pins. Another member of the group does the fixing
Difficulty sustaining attention	Give the camera role first. The shooting cycle is short, repetitive and immediately rewarding
Confident or fast working group	Ask for a second scene, a title card or a sound track. Or hand them a second technique
Child who has filmed before	Scenario B. Give the tutor role in advance
Learner who does not want to present	Another member of the group speaks. Presence at the premiere is expected. Speaking at it is not

14. Assessment

The artistic result is not graded. There are no fixed criteria for it and no ranking between films. What is assessed is participation and the growth of specific skills.

Formative, during the session

Observation against five indicators. Three points are enough: not yet, emerging, secure.

Indicator	What to look for
Comprehension	The group can say what the hero wants and what stands in the way
Planning	There is a sequence. The group can say what comes first and what comes last
Technique	The assigned technique appears in the film and the group can point to it
Collaboration	Roles rotate. Disagreements are resolved without any child withdrawing or taking over
Generalisation	In the review round, the child says something about filming in general, not only about their own film. The clearest sign: the child names what to do differently next time and can say why

Self and peer assessment

Built into the premiere and the review round. Nothing extra is needed.

What progress looks like across several films

Children who make a second and a third film usually show a marked shift: a pattern of self directed learning sets in and a teacher's help is rarely needed at any stage. By the third film, most are ready to take the tutor role in Scenario B.

The visible half is easy to record. New techniques are attempted and land. The story being told gets more ambitious, or a child returns to material they filmed before and shoots it again a different way. Some move from flat characters to standing ones, from cut out paper to plasticine, from 2D to 3D. These are worth noting, and they are the smaller half.

The half that matters is the argument the child starts having with the work. Is the storyboard necessary, or is it better without one? Do I want to plan, or do I want to see what happens? Is this film mine or ours? Nobody settles these questions once, and a child who has stopped asking them has usually stopped developing. Progress here is not a line. It doubles back, and a third film that looks messier than the second can be the better one.

What the method contributes is the frame, not the direction. Whatever the child decides about planning or spontaneity, the work still has to be finished, shown and explained, and it still has to be made with other people. That is where the lesson sits: any flight of invention rests on self discipline, on the ability to work in a group, on being able to tell a story so that an audience follows it, and on paying real attention to what the others made. The frame does not narrow the child. It is what makes the freedom usable.

All of this happens in analogue form, and that is not incidental. At middle grade age, what is done with the hands is what stays. The device is a camera and a cutting table, and everything else is paper, scissors and a table with three people around it.

The criterion of success

Not a technique mastered and not a film of a particular quality. The child is ready for creative work of their own, in whatever direction they choose, and can carry it through the whole way:

- notice something and know that it matters to them;
- pick out the main thing and let the rest go;
- prepare what the work needs;
- plan it, knowing the plan may not survive;
- let the imagination in, which is the part no plan produces;
- go the whole distance from first idea to finished work;
- stand in front of other people and present it.

A child who can do this with a paper film can do it with something else. That transfer is the point of the method, and it is not measured in any of the tables above.

15. Safeguarding, images and data

- What appears on screen is the characters, not the children. That is a property of the method rather than a restriction, and it means the usual image consent question does not arise for the film itself.
- Anything that does show the children, whether a shot inside the film or a photograph of the session, is published or shared outside the class only with the written permission of the adults responsible for them. The finished work must in every case sit within the school's own policy on images.
- Written consent is obtained before any film is published or shared outside the class, including with Liberi Ludi.
- Scissors and split pins: standard classroom safety rules apply.

- The awl is the only genuinely sharp tool in the method. Groups sometimes use a single hole punch instead.
- Lamps get hot and their cables cross the floor. Tape the cables down before the children come in.

16. Follow up

- **Immediately after:** display the storyboards next to a screen showing the films. Ten minutes of work, and it turns the activity into something the school can see.
- **Next session:** same groups, new stories, new techniques, no demonstration needed. The second film is where the method starts to show its real effect. Open it with the sentence the review round closed on: this time, for example, more photographs, so that the characters move more naturally. Ask the groups to beat their own number from the board.
- **Third film onwards:** move to Scenario B. The children who have filmed become tutors, and the class can absorb newcomers without extra adults.
- **Home:** the method needs paper, scissors and one phone. Families can repeat it without any kit.

17. Honest questions

Below are the objections that come from people who have read the material carefully.

The timing is very tight

The pressure is deliberate, and most of all at the presentation stage. A limit on filming time that can be felt is what pulls a group together. At the premiere: an introduction of one or two sentences, a film of forty seconds to a minute, applause, a short exchange of remarks, and on to the next. At that pace the screening itself becomes a performance, which is what the stage is for. Its job is to be the climax of the process, its result, and the step across to the next shoot as if to a new level of a game. This is not animation after all. It is playing at animation, and these are not finished films but sketches on a set theme.

What must never be shortened is the filming. Thirty minutes at the camera is the necessary minimum and everything else gives way to it. Where it is possible, a first session is better run as a single ninety minute block.

There is no norm, but a film of forty seconds at six frames a second takes thirty to thirty five minutes even with the talking. With some experience behind them, a little less. A minute of film takes about forty.

When part of the work moves home as homework, that is the moment to set the titles, and to ask for a poster for the film and tickets for the premiere to be made before the next session.

The format is designed for a small class

It is designed for nine to twelve children, because that is exactly where it belongs. This is not a method for a full school class and we have never presented it as one.

It was created for arts teachers running extracurricular sessions; for schools that already divide a class into groups during arts lessons, which is common practice; for creative clubs, which need not be animation clubs at all; and for storytelling groups, where about fourteen participants is the optimum number anyway.

Preparation takes a lot of resources: devices, holders, lighting, materials, apps installed in advance and stations fully set up

Any art lesson assumes materials: sketchbooks, paint and brushes, modelling clay and aprons, coloured paper and glue. Filming an animated short is no harder than any other of the things made by hand.

More than that, it became possible precisely because its technical side, the tools and apps for frame by frame filming, the lighting and the stands, became so available that they can be found in any phone shop and are often already at home. The problem of what to film on belongs to the past. Another has taken its place: what to film.

In practice the question is who provides the equipment rather than whether it can be had.

Almost every pupil has a phone. This is the one moment when it can work not as an environment but as a tool: filming and editing.

As for paper, scissors, split pins and envelopes, a school or a children's centre can equip the room itself. A desk lamp with a phone holder is considerably cheaper on the marketplaces than in the shop on the corner. A club can go the other way: agree the list with the parents in advance and ask each child to bring their own. Then the equipment belongs to the child, goes home after the session, and the filming can carry on there. Of the two, this one looks preferable.

Editing is done in a free app. All that is asked of the teacher is to agree with the pupil that it is installed on the phone before the lesson starts. The premiere works best with the files moved from the phones onto the teacher's computer and shown through a projector. That is the optimum, and there are plenty of other ways.

The teaching material does not describe the filming process in detail. That has been moved into a kit which has to be ordered separately

The method does not claim to have invented anything entirely new. It joins together several existing lines of work, one of which is stop motion animation.

The devices of animation stopped being the closed knowledge of professionals a long time ago. At about the same time frame by frame filming stopped being the prerogative of expensive studios. What we offer is a selected set of basic devices of animation and cinema, within reach of a child who has a phone and a paper figure.

The association's task is to pass that set on to the people who work with children, and to package it as a method that amounts to more than an animation club: a space of proximal development. The printed kit confirms that the method works. It is not a compulsory part of it.

Working without the kit, the teacher chooses the stories, finds the centre of meaning of each one, and picks the devices best suited to the particular group. The method itself is the detailed description on the association's site, which keeps growing: material on the roots of the method, the methodological brochures and the lesson plans. All of it is published and free to use.

Building a systematic catalogue of devices, gathered in one place and written as tasks a child can work through alone, is not the association's aim. We do not intend to compete with the sites, platforms and courses that develop children's animation skills. For us the technical side, taken at its most general, is a way of playing at animation rather than animation itself.

We did turn to professional animators to select the most fundamental devices, and built our own filming set on that basis, but it is not exhaustive. And the main co-author of the method, however grand and however paradoxical this sounds, is neither the animators nor even the tutors, who are free to choose devices of their own. It is the children. Children's inventiveness should not be underestimated: once the mechanism of searching for a creative solution has been started, the results would be envied by any seasoned director. Our method is aimed at pulling that trigger, and if we had not watched it work in our own groups we would not be trying to scale it as a universal method of children's creative development.

The method is claimed to work for children living through migration who have not yet mastered the language of the new country, while discussing the meaning, reaching a group decision and filling in the storyboard all require communication

Work with children living through migration is not the same as work on social adaptation or creative development. Children who have not mastered the language of the host country need more attention.

Adaptation happens in a group of up to three children, with the tutor taking a direct part as an active facilitator.

Their participation in larger group sessions is possible nonetheless. Cutting, placing the characters, filming and editing do not require fluency. A great deal can be explained simply by pointing at the things on the table.

Two features of the method help a child who is short of words. Most of what happens in the room consists of actions, and actions are understood without translation. And the task itself is clear before it has been explained in detail: in front of the child is a story they already know, to be put on screen. Even with a vocabulary that would not be enough in an ordinary lesson, a child can follow what is going on and take a full part in the work instead of staying to one side.

Discussing what the film is about, filling in the storyboard sheet and presenting the work at the premiere do require talk. Much of this can be settled at the storyboard stage. The new child's version, as an author, has to be considered by the group, and the tutor's task is not to miss that moment and not to let the child and their way of seeing get lost.

The evidence for how well the method works does not meet an educational standard

The creators of the method are illustrators, animators and child psychologists who went through migration themselves, and they used it in work with children who had found themselves in the same situation. It has never been a school method: its place is in clubs and out of school work, although the criteria of formal education remain reference points for us.

The method rests on approaches that proved their value long before us:

- play as a form of cultural development, after Huizinga, Piaget, Vygotsky and Fröbel;
- knowledge through the making of a material object, after Dewey, Papert, Resnick and Malaguzzi;
- the link between narrative and identity, after Bruner, Propp and Cashdan;
- the hundred languages of children, in the Reggio Emilia tradition;
- psychosocial support through creative practice;
- the deliberate reduction of screen time.

The full account of these foundations, with sources, is published at liberiludi.com under Roots and Branches.

Nor do we work in isolation. We check ourselves against current practice: national children's arts centres, film education programmes for schoolchildren involving working filmmakers, the education services of museums and libraries, and the schools of cut out animation.

The method serves as the prologue to the next stage, the creation of our own zones of proximal development, which is among the association's stated aims. We have interim results. Children who found themselves in a new country and took part in our sessions do well in their studies and in making a place for themselves, and these are far from isolated examples. We are equally aware how open to argument the link between those results and the method still is. When enough material has accumulated to be worth publishing, we will publish it.

Assessment is described at the level of the group, while the learning objectives are written for the individual child

The task of the method is to help turn an inclination towards creativity into a public creative act: work made together with others and shown to other people. Creative potential and the ability to reach agreement meet at exactly that point. So the work is assessed where it happens, in the group.

This does not mean that creative potential is revealed only in this way. Rather, the author already awake in the child has to make a certain compromise with the people around them, and to accept in advance that the result will not match their own idea of the ideal. The method is meant to support the move from private space into shared space.

Seen from the other side: for children already used to creativity meaning a result generated by an app, or, as it is sometimes put now, programmed, the work done together helps them discover the author

in themselves in the original sense of the word. You control the result from beginning to end, from the first idea to the closing titles and the premiere, and the group helps by not letting you slide back into generating it.

Rules on storing and publishing the films still have to be adapted to the school's policy and to local law

The rules set out here are a minimum foundation, not a full policy:

- what is in the frame is the characters, not the children;
- any material in which the children themselves are visible may leave the class only with the written permission of the adults responsible for them;

The school's own policy on images and the law of the country take priority over all of these provisions. We do not attempt to replace either.

Appendix: materials supplied by Liberi Ludi

- Printed animation kits: stories, backgrounds, character templates and step by step shooting notes from professional animators, arranged so that four groups can work in parallel on different stories.
- Storyboard sheets, six frames, printable.
- Observation grid for the five indicators in section 14.
- The facilitator's form at the end of this document, as a separate printable sheet.
- Briefing card for the child tutor, Scenario B.
- Training and support for teachers and tutors who want to run the method themselves.

Facilitator's form

Read, Cut & Film is a method for creative clubs, out of school groups and classes divided into smaller groups for arts lessons. It can be run by an adult with no film making skills.

Your account of what happened matters to us more than anything else we can gather, and this form exists so that the method can go on developing. Nothing here is a test of the session. A no is as useful to us as a yes, and the notes at the end are often the most useful part of all.

Photograph the completed pages and send them to liberi@liberiludi.com

1. The setting

Country and town

Type of setting: school lesson, split arts class, after school club, library, camp, other

Number of children in the session

Number of groups

Children per group

Age range

How many sessions you have run with the method

Date of the session

The group was a regular group that already knew each other

☐ yes ☐ no

The group included children who had recently arrived in the country

☐ yes ☐ no

The group included children with little of the local language

☐ yes ☐ no

The group was mixed age

☐ yes ☐ no

2. Preparation

The school or the centre supplied the stationery

☐ yes ☐ no

The parents supplied lamps, holders or tripods

☐ yes ☐ no

Children brought their own equipment

☐ yes ☐ no

The equipment and the stations were in place before the children came in

☐ yes ☐ no

The app was installed on the devices in advance

☐ yes ☐ no

There were difficulties installing the app

☐ yes ☐ no

There were difficulties with the devices themselves

☐ yes ☐ no

Getting hold of the split pins was a problem

☐ yes ☐ no

Getting hold of the lamp with a phone holder was a problem

☐ yes ☐ no

You used a ready made kit

☐ yes ☐ no

You chose the stories yourself

☐ yes ☐ no

You had the material for the session ready before it started

☐ yes ☐ no

What you had to buy or find yourself

Roughly how long the preparation took

Anything missing on the day

3. The story and the reading

The children knew the story already

☐ yes ☐ no

Each group had a different story

☐ yes ☐ no

All the groups had the same story

☐ yes ☐ no

The groups arrived at what their film was about

☐ yes ☐ no

Every group could name one shot the film could not exist without

☐ yes ☐ no

The four questions worked as they are written

☐ yes ☐ no

You had to ask the questions differently

☐ yes ☐ no

The stories used

The question that worked best

Where the discussion stalled

4. The storyboard

Every group filled in a storyboard

☐ yes ☐ no

The order held: what the film is about, then how it could be filmed, then the sheet

☐ yes ☐ no

Groups asked how a particular shot could be filmed

☐ yes ☐ no

Some groups wanted to skip the sheet and film straight away

☐ yes ☐ no

There were groups filling in boxes with no decision behind them

☐ yes ☐ no

You stepped in with questions rather than corrections

☐ yes ☐ no

The finished films differed from the storyboards

☐ yes ☐ no

How long the storyboard took

How the groups worked: together, separately, both

5. Cutting and making

The characters came from a printed set

☐ yes ☐ no

The characters were drawn or made by the children

☐ yes ☐ no

The characters were made in an earlier session

☐ yes ☐ no

An adult made the holes

☐ yes ☐ no

The children used a hole punch themselves

☐ yes ☐ no

The cutting stage was quiet and concentrated

☐ yes ☐ no

The cutting ran longer than planned

☐ yes ☐ no

The children were tired by the time filming began

☐ yes ☐ no

There was a break between cutting and filming

☐ yes ☐ no

How long the cutting took

What the children made that was not in the plan

6. The demonstration of the shooting cycle

The demonstration happened at the end of the first lesson

☐ yes ☐ no

The demonstration happened immediately before filming

☐ yes ☐ no

Three to six minutes was enough

☐ yes ☐ no

The children needed it repeated

☐ yes ☐ no

A child demonstrated instead of the adult

☐ yes ☐ no

What had to be shown a second time

7. Filming

The filming had thirty minutes or more

☐ yes ☐ no

Roles rotated inside the groups

☐ yes ☐ no

- The groups worked without adult help most of the time ☐ yes ☐ no
- The children invented shots that were not in the storyboard ☐ yes ☐ no
- A group ran out of time before the shot that mattered ☐ yes ☐ no
- A group asked for more time to finish ☐ yes ☐ no

How long the filming actually took

Length of the finished films

Roughly how many frames per film

Techniques that appeared in the films

What the children worked out for themselves that surprised you

8. Editing

- Editing was done on the phone, in the free app ☐ yes ☐ no
- The groups deleted the frames that went wrong ☐ yes ☐ no
- Titles were added ☐ yes ☐ no
- A sound track was added from the library in the app ☐ yes ☐ no
- A recorded voice was added ☐ yes ☐ no
- Some of the editing became homework ☐ yes ☐ no

Difficulties with the app

9. The premiere

- The premiere took place ☐ yes ☐ no
- The premiere happened in the same session ☐ yes ☐ no
- The premiere was moved to a separate slot or to the next session ☐ yes ☐ no
- The room was turned into a cinema: chairs, lights, screen ☐ yes ☐ no
- Posters or tickets were made ☐ yes ☐ no
- The authors were named out loud before each film ☐ yes ☐ no
- The children introduced their own films ☐ yes ☐ no
- There was applause after every film ☐ yes ☐ no
- Two minutes a group was enough ☐ yes ☐ no
- The questions in the material worked ☐ yes ☐ no
- You asked different questions ☐ yes ☐ no

How long the premiere took in total

Who came to watch besides the group

What the children said about their own films

10. The review round

- The review round took place ☐ yes ☐ no
- Two or three minutes was enough ☐ yes ☐ no
- The children arrived at the conclusion about the number of photographs themselves ☐ yes ☐ no
- You played a film back at a higher speed ☐ yes ☐ no
- The children could explain what a close up is for, and a wide shot ☐ yes ☐ no
- The children could name the techniques they had used ☐ yes ☐ no
- The children could explain how a technique worked, not only that it was there ☐ yes ☐ no
- The children asked technical questions of their own ☐ yes ☐ no
- The children could say what they would do differently next time ☐ yes ☐ no

Faults were discussed as craft rather than as one group's mistake

☐ yes ☐ no

The technical questions the children asked

What the children said they would do differently

11. Format

Two lessons of 45 minutes

☐ yes ☐ no

One block of 90 minutes

☐ yes ☐ no

A running cycle: filming fills the lesson, the premiere opens the next one

☐ yes ☐ no

Post production was set as homework

☐ yes ☐ no

The timing in the material matched what actually happened

☐ yes ☐ no

You had to change the timing

☐ yes ☐ no

What you would change in the timing

12. The child tutor

Only if a child in the group had filmed before.

A child who had filmed before took the tutor role

☐ yes ☐ no

The role was agreed in advance rather than announced in front of the group

☐ yes ☐ no

The child tutor showed the cycle instead of the adult

☐ yes ☐ no

The child tutor went on filming with the group rather than supervising it

☐ yes ☐ no

The child tutor took over at some point

☐ yes ☐ no

The adult demonstration became shorter or disappeared

☐ yes ☐ no

The tutor role worked and you would use it again

☐ yes ☐ no

What the child tutor did that an adult would not have done

13. Children with little of the language

Only if this applies to your group.

Cutting, filming and editing went ahead without difficulty

☐ yes ☐ no

The child took a full part in the group's work

☐ yes ☐ no

The child's version of the story was heard by the group

☐ yes ☐ no

The child spoke at the premiere

☐ yes ☐ no

Another member of the group spoke instead

☐ yes ☐ no

More adult attention was needed than for the others

☐ yes ☐ no

You would run a smaller group of up to three next time

☐ yes ☐ no

What helped most

14. The result

Every group finished a film

☐ yes ☐ no

The children asked when the next session was

☐ yes ☐ no

The children carried on with it outside the session

☐ yes ☐ no

You would run the method again

☐ yes ☐ no

You would recommend it to a colleague

☐ yes ☐ no

What worked better than expected

What did not work

What you would change in the material itself

What we should have asked about and did not

Notes

Anything at all. One moment from the session is worth more to us than a page of general impressions.

Who filled this in

Optional, and only what you want to give us.

Name

Role

Organisation

Email, if you are willing to be asked a follow up question

We may quote these answers without your name

☐ yes ☐ no

We may quote these answers with your name and organisation

☐ yes ☐ no

Send the photographed pages to liberi@liberiludi.com

About Liberi Ludi

Liberi Ludi is an international non-profit association registered in Brussels. We develop the Read, Cut & Film method and bring it to schools, libraries, cultural centres and family groups, together with the printed materials the method runs on.

Our work is with children in vulnerable situations, and with the institutions and communities around them. What the method offers such a child is not support delivered from outside, but a place in shared work where they are an author on equal terms.

What makes us different

Liberi Ludi works at the intersection of publishing, extracurricular arts education and contemporary practice in creative development. That combination lets us treat social inclusion as a whole, rather than as a single educational task.

We do not distribute educational content. We make tools with which children become authors themselves, producing their own work out of classical literature, myths, fairy tales and the stories that carry archetypes.

Creative practice, and storytelling within it, gives a child a way into a new environment that is natural, absorbing and far less costly than being taught to fit in. It works for any child who is finding their footing in a group: the child who has just arrived, the child who does not yet share the language of the room, the child who is not usually heard in class.

The method came out of work with children who had found themselves in a new country. It was built by artists, animators and child psychologists from several countries, many of whom went through migration themselves in recent years. What they know at first hand about adaptation, identity and belonging is inside the method rather than written on top of it.

We do not treat children as recipients of help. The aim is to create the conditions in which they take part, speak for themselves and build new connections through work done together.

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