

Project: WP3 Ariadne

Organisation:

Name of Facilitator/Tutor/Artists:

Werner Moron (art director)

Emilie Rouchon, Sarah Remy, Christian Boy : facilitators

Course Length/No of Weeks/Sessions:

Hours per session: Start Date: 23/4/2012

Finish Date: 27/4/2012

Scheme of Work

Session 1, 2, 3 etc/ Date	Topic/Aim of the session	Type of Session / Discussion/Planning Activities	Resources Needed	Assessment * Level 1, 2 or 3	Outcomes/ what will be achieved?
Session 1 23/4/2012	<p>Introduction of the facilitators' team and of participants, and the programme and process.</p> <p>Discussions around the image (to balance technical and philosophical aspects that should be taken into consideration to take a "good" picture) Familiarisation with the trajet reel / trajet rêvé (real path / dreamt path) methodology.</p> <p>Construction of the pinhole camera. Setting up the dark room. Familiarisation with the pinhole camera and the development process. Taking of first pictures, development. At that stage of the process, it is not about doing art but playing with playing with the camera</p>	<p>Verbal presentation, discussion.</p> <p>Learning to use the pedagogical tool (booklet) to open the imagination.</p> <p>Do it yourself style from raw materials offered accompanied by instructions. Guided learning of the development of pictures in the dark room.</p>	<p>Booklet of trajet real / trajet rêvé</p> <p>Raw materials for the pinhole camera: wooden brick 5x5x2 cm, empty cylindrical photo film box with whole prepared. Photosensitive paper cut in small pieces, glue, aluminium paper. Dark paper to create the outside envelope. Dark room: materials for darkening, chemicals for the photography development.</p>	<p>Reading out a first question answered according to trajet real / trajet rêvé</p> <p>Observation</p> <p>Common journal passed around to write in observations, comments, questions.</p> <p>Filling in pre-test</p>	<p>Participants get to know each other and the facilitators. They have a first idea of the process. Self-reflection: starting to learn to find inspiration in one's own life. Capacity to construct and use a pinhole camera.</p> <p>Discover the process of the principle of photography: use of light and time.</p>
Session 2 24/4/2012	<p>Practicing, playing with the camera, understanding how it works, finding the right exposure time, learning to evaluate the light.</p>	<p>Use of pinhole camera</p>	<p>Pinhole camera Dark room Booklet trajet reel / trajet rêvé</p>	<p>Observation, discussion, journal</p>	<p>Continued learning of the technique of pinhole camera</p> <p>Reflection on the individual</p>

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	<p>Developing pictures Getting back together to the pictures taken, learning to eliminate the frustrations, not to focus only on the technical aspect of photography. Discussion on the symbolic potential of pictures that at first glance seem out of focus, too dark, too light..”missed”. Discussion about what is a “good” picture. Introduction to art history and photography in the art history. Sharing of subjective views of the participants : What makes one chose one frame over another. Construction of several cameras.</p>	<p>Development individually of own pictures in the dark room. Discussion. Use of the booklet “trajet reel / trajet rêvé</p>			<p>commitment of participants Reflection on the evaluation of picture. Overcoming the frustration of not being able to make the pictures one imagined to make.</p>
<p>Session 3 25/4/2012</p>	<p>Individual interviews with facilitators on each participants’ introspective work with the booklet to focus on the subject that will feed the art work. While doing this individual work, the artistic director is the mirror of the participant. He reflects his first intuitions, gives a feedback. This introspective work also helps the group dynamic (to get deeper in relationships). Making more pictures,</p>	<p>Individual interviews Further work on the booklet Pinhole pictures, development. Scanning the pictures. Watching the pictures together.</p>	<p>Private space for the bilateral interviews Booklet Pinhole camera Scanner Projector Sound recorder device, microphone</p>	<p>Discussion Joint projection – sharing of results, observation Common feedback</p>	<p>Identification of own subject Open-mindedness concerning the potential of art Self-confidence in one’s own capacity to not to be constrained by technical parameters. Opening of imagination</p>

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	<p>focusing now on the subject one has identified. Scanning of pictures made. Common projection of pictures made (scanned and returned : positive). Joint projection of a movie made as a result of a previous pinhole camera workshop</p> <p>Discussions around the artistic direction to take as a group : subjectivities are at the same time a constraint and a richness. Joint decision of the structure of the common art work: one chapter one person and one page recto/verso per person for the booklet Field record to feed the soundtrack of the movie.</p>			journal	Getting to imagine perspective / dimension, broaden the potentiality of the original picture.
Session 4 26/4/2012	<p>Bilateral interviews for participants who need</p> <p>Support within the group between participants</p> <p>Some participants acting as subjects to serve the scripts of others</p> <p>Meeting with the post-production team: graphic designer and video maker.</p>	<p>Bilateral interviews, accompaniment</p> <p>Collaborative work</p> <p>Bilateral interviews, accompaniment</p>	<p>Private space for the bilateral interviews</p> <p>Booklet</p> <p>Pinhole camera</p> <p>Scanner</p> <p>Projector</p> <p>Sound recorder device, microphone</p>	<p>Discussion</p> <p>Joint projection – sharing of results, observation</p>	<p>Getting to know some technical background of video-making and graphic design</p> <p>Decision-making process on the selection of own works that will be part of the final art work. Learning to get rid of things focus on the essential – on the core of one's project</p>

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	<p>Description of the post-production work (opportunities and limits) Bilateral work with post-production team: writing down the story-board, starting to map the graphic design. (2 possibilities: rely on the post-production team to finish the work – sharing the signature-, or giving them very very precise instructions and they will act as technicians only)</p> <p>Taking last pictures, closing of the dark room. Field record to feed the soundtrack of the movie.</p>	<p>Pinhole camera</p>		<p>Common feedback journal</p>	<p>idea, making a precise art work, eliminating noises from it.</p>
<p>Session 5 27/4/2012</p>	<p>Bilateral work with post-production team: writing down the story-board, mapping the graphic design. First the art director is involved in the process, he is kind of a mediator to tell with his own words what he understood of the willing of the participants. This way the post-producer can broaden his capacity to understand it. Final editing of one's story-board, passing instructions to post production. Reliance on the post-production team, "abandoning " the intimate</p>	<p>Bilateral meetings, accompaniment</p> <p>Finalising one's art project, making final decisions concerning editing (film and graphic)</p>	<p>Private space for the bilateral meetings</p> <p>Scanner</p> <p>Projector</p> <p>Sound recorder device, microphone</p>	<p>Journal</p> <p>Post test</p>	<p>Basic notions of graphic design and video-making</p> <p>Relief after closing the work with their art work.</p> <p>Learning to collaborate with post-production team.</p> <p>Get appreciate the importance of the follow-up.</p>

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	material of one's art work to the post production team. Joint projection of everyone's movie.				
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