Walk'n'Talk

**Prevention and Communication Training
for the Elderly aged 65+**

Training material Walk'n'Talk Pact 65+ courses

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The present report comprises a detailed description of the sheet courses developed under the Walk'n'Talk project framework and that constitutes the training material for Walk'n'Talk Pact 65+. The training material is grounded on the requirements analysis carried on in IO1 and it has been duly developed based on the pedagogical design framed in IO2.

This document presents a compendium for all courses included in IO3. Nevertheless, the courses are properly organised in the project's website (*http://www.walkandtalkproject.eu/*); such courses are freely available and can be either individually downloaded or, alternatively, downloaded as a whole.

Hereafter, it is provided a list of all Walk'n'Talk courses included in the training material:

- Walk'n'Talk SMART
- Walky Talky
- Walk'n'Talk Poetry Recital Class
- Walk'n'Talk English A2
- Digital Storytelling
- Walk'n'Talk WISE
- Mathematical Route

Walk & Talk – (Pact) **P**revention **a**nd **C**ommunication **T**raining for the eldery aged 65+
Prävention und Kommunikationstraining für ältere Menschen ab 65+

ERASMUS + Projekt 2016-1-DE02-KA204-003413

COURSE PLAN – Walk'n'Talk SMART

General description
5 units, 150 minutes each (2,5 hours)
2 trainers plus 2 assistants

Smartphone Workshop 03.05. – 30.05.2018

<u>Thursday, May 3rd - First lesson (150 minutes)</u>

„The Beginning"

1. Presentation

- Introduction of the teacher's team and the learners
- Collecting wishes and fears regarding the workshop with moderation cards
- What types of smartphones do exist (android, blackberry, apple…)

– Ways of use of Smartphone and Tablet
  - ⟹ Smartphone or Tablet
  - ⟹ Simplify daily life
  - ⟹ Communication
  - ⟹ Taking pictures, edit, save, share
  - ⟹ Entertainment
  - ⟹ Games

2. Request to the learners – „What do you want to do with your item?"

Learners are provided with moderation cards and are asked to write down the answers

Collecting the cards on a pin board, grouping similar wishes, making a common schedule when to focus on what topic.

3. Technical terms – Handouts with short explanation for technical terms related to smartphones or tablets

4. Symbols on my smartphone (and tablet) – Handouts for all learners

Verbal **evaluation**, again focusing on the cards collected at the beginning.

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Wednesday, May 9th - Second lesson (150 minutes)

„My smart telephone"

Starting with a reflection round. Asking for new problems or topics which occurred while practising last week.

1. To phone with my smartphone

⇒ To use the smartphone as a telephone

⇒ To meet technical hurdles

Implementation
Phase 1: To practise calling and collecting tips
The participants come together in pairs, e.g. according to device manufacturer, operating system, interests, etc. (see also "Methods for group identification").

On a sheet of paper, the couple notes their own names and mobile numbers. Then person A calls person B and vice versa. Repeat the exercise a few times until it works well.

Then, together, a list is created of what to look out for when using a smartphone (what to do, what can happen, what is difficult, what is convenient, ...).

Examples:

⇒ If you are called, move the green handset to the right to answer the call. Repeat this "wipe" until it works well. The lock screen and the cumbersome right-shift have the advantage of not accidentally picking up a call in the jacket or handbag.

⇒ To prevent accidentally switching to loudspeakers, mute, pausing, etc. during the call, slowly guide the phone to the ear, but do not press it so that the screen has time to lock and no buttons can be mistakenly touched.

⇒ In contrast to old telephone sets, it is not helpful with a smartphone to keep the device close to the head. Better put the volume to maximum. This also works while speaking on the phone.

Phase 2: Exchange tips with the group
Reflection with the whole group. The most important tips are collected on a flip chart by the trainer.

2. Administrate contacts
Aims

⇒ Where is my phonebook

⇒ Create new contacts

⇒ Deleting contacts

⇒ Editing contacts

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Implementation

Phase 1: Create and manage phonebook, collect tips
The participants come together in pairs, e.g. according to device manufacturer, operating system, interests, etc. (see also "Methods for group identification").

On a sheet of paper, the couple notes their own names and mobile numbers.
The participants try to create the contact of the partner in the phone book. Then this contact is processed (e.g., an address added, an email address added, etc.). Then the contact is deleted again. Repeat the exercise a few times until it works well.

Then, together, a list is created of what to look out for when setting up and managing contacts with your smartphone (what to do, what can happen, what is difficult, what is convenient ...).

Phase 2: Discuss tips in the group
This is followed by a round of reflection in plenary. The most important tips on the telephone book are summarized by the trainer on the flipchart.

Please note!
If the paires do not want to exchange the mobile numbers, the note is destroyed after the exercise and the numbers in the call list are deleted.
For Android: "Delete from call log (>)".
For iPhone: In the call list go to the corresponding call, push it to the left and press the red delete button.

Documents
• Handout "Smartphone Icons"
• Handout "technical terms simply explained"
 Simple Home screen→• Android: Settings Home screen
 Display zoom→ Display →• iOS: Settings
• www.iloveandroid.de: Videos for beginners - from the start screen set up to install apps.

Wednesday, May 16th - Third lesson (150 minutes)

„The world of apps"

Starting with a reflection round. Asking for new problems or topics which occurred while practising last week.

Aims:
⇒ Understand how apps work and app store
⇒ Know how to download and install APPS

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Prerequisite for this exercise:
The app store that matches the operating system must be created or set up so that each participant can download (free) apps.

Implementation:
Phase 1: Explore the App Store and search for apps

We decide to download the app of BMV/UDB (the local garbage collecting organization)

1. Make sure all attendees find the app store on their device.
2. Now the App Store searches for either the name of the app or a keyword. The search is often marked with a "magnifying glass symbol". Without a special search the provider proposes apps what he thinks might be interesting to the user or those he wants to promote as advertising.
3. If an app is found in the shop, select it and read the users rating for the app. The more frequently and the better an app is rated, the more recommendable is the app. If you're not sure, Google can search for apps and compare what's written there.
4. Now install the app on the device. For this, the access data to the App Store is required. In some systems (e.g., iOS), the device will now ask what permission the app may have. This should be chosen wisely. So a communication app will need access to the phone book, a flashlight app does not need access to the contacts! Discuss nonsensical app access permissions using a variety of examples.
5. Now the app is installed and ready for operation. Some apps will now require you to register with them. Make sure that other credentials are chosen than e.g. for the app store. Note the access data immediately in your own documents, not on your smartphone.

Phase 2: Reflection in plenary session

Finally, it will be discussed:
$\Rightarrow$ What must be paid special attention to in the App Store?
$\Rightarrow$ What must be paid special attention during the app download?
$\Rightarrow$ How is a good app recognized?
$\Rightarrow$ What does app authorization mean? Which access rights should I allowed in which cases, which ones better not?
$\Rightarrow$ How to download music

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Thursday, May 24th - Fourth lesson (150 minutes)

„Provide the world with your fotos"

Starting with a reflection round. Asking for new problems or topics which occurred while practising last week.

Aims:
$\Rightarrow$ Take photos with your smartphone/tablet and edit them
$\Rightarrow$ Share photos with other people (family, acquaintances) via the Internet (e.g., via e-mail, whatsapp, etc.)

Requirements:
On the device necessary - camera, app for image editing and e-mail program with set up account

Implementation:
Phase 1 – Input by the trainer
Basic functions on the device (camera, image processing and, if desired, the e-mail program) will be briefly presented to all.

Phase 2: take pictures
On a flipchart, the most important steps are briefly noted. The groups will now be able to make and edit pictures of objects from the room / building at their own pace. Each person decides to whom they would like to send an e-mail with a picture. If no e-mail addresses are known, an e-mail can also be sent to the organizer.

Phase 3: Create step-by-step instructions
Each participant creates his own step-by-step guide to taking pictures. In addition, you can continue to photograph as you wish to practice.

For further training
Think who will send out of the group an image daily / weekly by e-mail. Make sure that the persons involved agree to the exchange of e-mail addresses or that they would not be tempted to receive e-mails.

Make sure!
• Pay attention to the size of the pictures! The e-mail program does not always correct the sizes automatically. Therefore, manually save the images in different sizes before sending. If the image is edited in an image editing program, it is usually automatically stored in a small size. Some programs ask when saving in which size the image should be saved.
• For image-editing apps, look for in-app purchases and related cost traps (for example, PicsArt).

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• Maintain the "right to one's own image": In the course of this exercise, it is possible to discuss which images can be shared by people and which can not. Tip: Shown previously ask if they agree with a publication!

• Be wary of supposedly "sweet" pictures of toddlers, as they may be perceived as detrimental to children many years later. Ask older children whether aou are allowed to share the pics.

Apps

• Share photos: Social networks: Instagram, WhatsApp, Facebook Messenger, etc.
• Save photos: Dropbox, Google Drive, iCloud, Windows OneDrive, Picasa
• Free e-mail address: ex. Gmail, Yahoo! Mail

Wednesday, May 30th - Fifth lesson (150 minutes)

„Whatsapp and the app of the local municipality; Plus: Using the calendar"

Starting with a reflection round. Asking for new problems or topics which occurred while practising last week.

Aims:

$\Rightarrow$ Understand whatsapp; creating a group
$\Rightarrow$ Understand the app of our local municipality
$\Rightarrow$ Using the calendar (reminder for birthdays, setting appointments, etc)

Requirements:
Make sure that all learners have exchanged their phone numbers (if they want so); find the calendar on their device

Implementation:
Phase 1 – Input by the trainer
Basic functions of whatsapp will be briefly presented to all.

Phase 2: create a group
The first group is set up by the trainer, students are invited. We practice together: writing comments, taking photos, sending photos, adding links or pics from the internet, information about GIF's
Then students create their own groups, invite people, add group names, etc.

Phase 3: installing a new app
Now the installing of the new app of our municipality is installed through whatsapp. All information is provided in our freshly set up group.

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For further training
The following days each student has to share information about the municipalities' app via whatsapp.

Calendar
• We are looking for the calendar on the smartphone
• Then we bring the calendar to the desktop of the smartphone and check if the data set are OK
• We create some common dates; add reminder and place
• Set reminders and repetitions for special occasions (birthdays)

Quick oral **evaluation**: "I like that I can ... now"

Detailed lesson planning - the practice takes a long time in courses with senior citizens

Time	Content
15 min	Presentation, collection questions, reflection of the last week
15 min	New content (theory and intuition)
50 min	Exercise of new content (implementation)
5 min	Pause
10 min	Further new content
40 min	Exercises
15 min	Reflection and conclusion

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Smartphone Workshop – Stoob 03.05. – 30.05.2018

Allgemeine Beschreibung:
5 Einheiten á 150 Minuten (2,5 Stunden)
2 Trainerinnen plus 2 Assistentinnen

Donnerstag, 03.05.2018/14.00 – 16.30 h

„Der Anfang"

1. Präsentation – Nutzungsmöglichkeiten von Smartphone und Tablet
> ⇒ Smartphone oder Tablet
> ⇒ Den Alltag erleichtern
> ⇒ Kommunikation
> ⇒ Bilder machen, bearbeiten und teilen
> ⇒ Unterhaltung
> ⇒ Spiele

2. Abfrage der TeilnehmerInnen – „Was wollen Sie gerne mit dem Smartphone/Tablet machen?"

Moderationskarten austeilen und TNinnen aufschreiben lassen, was sie gerne mit dem Smartphone oder Tablet machen möchten bzw. können wollen.

Sammlung der Karten auf einer Pinwand/Flipchart. – die meistgenannten Themen werden im Workshop (sofern es die Zeit erlaubt) erarbeitet werden.

3. Bergriffserklärung – Handout für die TNinnen – kurze Erklärung zu den Begriffen.

4. Symbole am Smartphone (und Tablet) – Handout für die TNinnen.

Verbale **Evaluation**, bezogen auf die Karten, die zu Beginn der Stunde gesammelt wurden.

Mittwoch, 09.05.2018/14.00 – 16.30 h

„Mein smartes Telefon"

Start mit einer Reflexionsrunde. Sammlung von Fragen und Problemen, die seit der letzten Stunde aufgetreten sind.

1. Telefonieren mit dem Smartphone
Ziele
> ⇒ Das Smartphone als Telefon nutzen können
> ⇒ Technische Hürden umschiffen können

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Umsetzung

Phase 1: Telefonieren üben und Tipps sammeln

Die Teilnehmer/innen gehen in Paaren zusammen, z.B. nach Geräte-Hersteller, Betriebssystem, Interessen, etc. (siehe dazu auch „Methoden zur Gruppenfindung").

Auf einem Blatt Papier notiert das Paar die eigenen Namen und Handynummern. Dann ruft Person A bei Person B an und umgekehrt. Die Übung einige Male wiederholen, bis es gut klappt.

Anschließend wird zusammen eine Liste erstellt, auf was man beim Telefonieren mit dem Smartphone achten muss (was ist zu tun, was kann passieren, was ist schwierig, was ist praktisch, …).

Beispiele:

⇒ Wird man angerufen, den grünen Telefonhörer nach rechts schieben, um den Anruf anzunehmen. Dieses „Wischen" so lange wiederholen, bis es gut funktioniert. Der Sperrbildschirm und das mühsame Nach-rechts-schieben haben den Vorteil, dass nicht irrtümlich ein Anruf in der Jacken- oder Handtasche abgehoben wird.

⇒ Will man verhindern, dass man während des Telefonats versehentlich auf Lautsprecher, Stumm, Pause, etc. schaltet, das Telefon langsam zum Ohr führen, aber nicht pressen, damit der Bildschirm Zeit hat, sich zu sperren und keine Tasten irrtümlich angetippt werden können.

⇒ Im Gegensatz zu alten Telefonapparaten ist es bei einem Smartphone nicht hilfreich, das Gerät nahe beim Kopf zu halten. Besser ist es, die Lautstärke auf Maximum zu stellen. Das geht auch während des Telefonierens.

Phase 2: Tipps in der Gruppe besprechen

Es folgt eine Reflexionsrunde im Plenum. Die wichtigsten Tipps zum Telefonieren werden von der Trainerin/von dem Trainer am Flipchart zusammengefasst.

2. Kontakte verwalten

Ziele

⇒ Wo finde ich mein Telefonbuch
⇒ Neue Kontakte anlegen
⇒ Löschen von Kontakten
⇒ Bearbeiten von Kontakten

Umsetzung

Phase 1: Telefonbuch anlegen und verwalten, Tipps sammeln

Die Teilnehmer/innen gehen in Paaren zusammen, z.B. nach Geräte-Hersteller, Betriebssystem, Interessen, etc. (siehe dazu auch „Methoden zur Gruppenfindung").

Auf einem Blatt Papier notiert das Paar die eigenen Namen und Handynummern.
Die TNinnen versuchen den Kontakt des Partners/der Partnerin im Telefonbuch anzulegen. Dann wird dieser Kontakt bearbeitet (z.B. eine Adresse ergänzt, eine eMail Adresse zugefügt usw.). Danach wird der Kontakt wieder gelöscht.
Die Übung einige Male wiederholen, bis es gut klappt.

Anschließend wird zusammen eine Liste erstellt, auf was man beim Einrichten und Verwalten der Kontakte mit dem Smartphone achten muss (was ist zu tun, was kann passieren, was ist schwierig, was ist praktisch, …).

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Phase 2: Tipps in der Gruppe besprechen
Es folgt eine Reflexionsrunde im Plenum. Die wichtigsten Tipps zum Telefonbuch werden von der Trainerin/von dem Trainer am Flipchart zusammengefasst.

Zu beachten!
Möchten die Paare die Handynummern nicht tauschen, wird der Zettel nach der Übung vernichtet und die Nummern in der Anrufliste gelöscht.
Für Android: „Aus Anrufprotokoll löschen (>)" wählen.
Für iPhone: In der Anrufliste auf den entsprechenden Anruf gehen, diesen nach links schieben und auf den roten Löschknopf drücken.

Unterlagen

- Handout „Symbole am Smartphone"
- Handout „Fachbegriffe einfach erklärt"
- Android: Einstellungen Startbildschirm → Einfacher Startbildschirm
- iOS: Einstellungen → Anzeige → Anzeigezoom
- www.iloveandroid.de: Videos für Einsteiger – vom Startbildschirm einrichten bis zum Apps installieren.

Mittwoch, 16.05.2018/14.00 – 16.30 h

„Die Welt der Apps"

Start mit einer Reflexionsrunde. Sammlung von Fragen und Problemen, die seit der letzten Stunde aufgetreten sind.

Ziele:
$\Rightarrow$ Funktionsweise von Apps und App Store verstehen lernen
$\Rightarrow$ Eine App auf das eigene Gerät herunterladen können

Voraussetzung für diese Übung:
Der zum Betriebssystem passende App-Store muss angelegt bzw. eingerichtet sein, sodass jede/r Teilnehmer/in (kostenfreie) Apps herunterladen kann.

Umsetzung:
Phase 1: Den App Store erkunden und nach Apps suchen

Wir entscheiden uns gemeinsam für die App des BMV/UDB.

1. Es wird sichergestellt, dass alle Teilnehmer/innen den App-Store über ihr Gerät finden.
2. Nun wird im App-Store entweder nach dem Namen der App oder nach einem Schlagwort gesucht. Die Suhce ist oft mit einem „Lupen-Symbol" gekennzeichnet. Ohne spezielle Suche werden Apps vorgeschlagen, von denen der Anbieter meint, sie seien für den Nutzer/die Nutzerin interessant bzw. solche, die er als Werbung verbreiten möchte.
3. Ist eine App im Shop gefunden, diese anwählen und die User/innen Bewertung zur App lesen. Je häufiger und je besser eine App bewertet wird, desto empfehlenswerter ist die App. Ist man unsicher, kann in Google nach Apps gesucht und verglichen werden, was dort über sie geschrieben steht.

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4. Nun die App am Gerät installieren. Dazu werden die Zugangsdaten zum App-Store benötigt. IN manchen Systemen (z.B. iOS) wird das Gerät nun fragen, welche Berechtigung die App haben darf. Diese sollte mit Bedacht ausgewählt werden. So wird eine Kommunikations-App einen Zugriff auf das Telefonbuch brauchen, eine Taschenlampen-App braucht hingegen keinen Zugriff auf die Kontakte! Diskutieren sie unsinnige App-Zugriffsberechtigungen anhand von verschiedenen Beispielen.

5. Nun ist die App installiert und fertig für den Betrieb. Manche Apps werden jetzt verlangen, dass man sich bei ihnen registriert. Hier darauf achten, dass andere Zugangsdaten gewählt werden als z.B. für den App-Store. Die Zugangsdaten sofort in den eigenen Unterlagen notieren, nicht auf dem Smartphone.

Phase 2: Reflexion im Plenum

Zum Abschluss wird besprochen:

⇒ Worauf muss beim App-Store besonders geachtet werden?
⇒ Worauf muss beim App-Download besonders geachtet werden?
⇒ Wie wird eine gute App erkannt?
⇒ Was bedeutet welche App Berechtigung? Welche Zugriffsrechte können in welchen Fällen zugelassen werden, welche besser nicht?

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Donnerstag, 24.05.2018/14.00 – 16.00 h

„Bilder in die Welt bringen"

Start mit einer Reflexionsrunde. Sammlung von Fragen und Problemen, die seit der letzten Stunde aufgetreten sind.

Ziele:
- $\Rightarrow$ Fotos am Smartphone/Tablet erstellen und bearbeiten können
- $\Rightarrow$ Fotos an andere Personen (Familie, Bekannte) über das Internet übermitteln können (z.B. via E-Mail, WhatsApp, usw.)

Voraussetzung:
Am Gerät notwendig – Kamera, App zur Bildbearbeitung und E-Mail-Programm mit eingerichtetem Konto.

Umsetzung:
Phase 1 – Input durch Trainerin
Grundlegende Funktionen am Gerät (Kamera, Bildbearbeitung und, wenn gewünscht auch das E-Mail-Programm) werden für alle kurz vorgestellt.

Phase 2: Fotos machen
Auf einem Flipchart werden die wichtigsten Schritte kurz notiert. Die Gruppen sollen nun in ihrem eigenen Tempo Bilder von Gegenständen aus dem Raum/dem Gebäude machen und bearbeiten. Jede Person entscheidet, an wen sie eine E-Mail mit einem Bild verschicken möchte. Falls keine E-Mail-Adressen bekannt sind, kann auch eine E-Mail an den Veranstalter gesendet werden.

Phase 3: Schritt-für-Schritt-Anleitung erstellen
Jede Teilnehmerin/jeder Teilnehmer erstellt sich seine eigene Schritt-für-Schritt-Anleitung für das Fotografieren. Daneben kann weiter nach Lust und Laune fotografiert werden, um zu üben.

Zur Weitervertiefung
Überlegen, wer wem aus der Gruppe täglich/wöchentlich ein Bild per E-Mail schickt. Darauf achten, dass die beteiligten Personen mit dem Austausch der E-Mail-Adressen einverstanden sind bzw. es nicht als Zumutung empfinden würden, E-Mails zu bekommen.
- Person A schickt an Person B, Person B schickt an Person C, etc.
- Person A und Person B schicken sich wechselseitig Bilder.

Zu beachten!
- **Auf die Größe der Bilder achten!** Das E-Mail-Programm korrigiert die Größen nicht immer automatisch. Deshalb vor dem Versenden manuell die Bilder in unterschiedlichen Größen abspeichern. Wird das Bild in einem Bildbearbeitungsprogramm bearbeitet, wird es meist automatisch in einer

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kleinen Größe abgespeichert. Manche
Programme fragen beim Abspeichern in welcher Größe das Bild abgespeichert
werden soll.

- Bei Bildbearbeitungs-Apps auf **In-App-Käufe** und damit verbundene
Kostenfallen achten (z.B. *PicsArt*).

- Das **„Recht am eigenen Bild"** wahren: Im Zuge dieser Übung kann besprochen
werden, welche Bilder von Personen geteilt werden können und welche nicht.
Tipp: Abgebildete vorher fragen, ob diese mit einer Veröffentlichung
einverstanden sind!

- Bei vermeintlich „süßen" Bildern von Kleinkindern vorsichtig sein, denn diese
können von den Kindern viele Jahre später als nachteilig empfunden werden.
Schon etwas ältere Kinder / Jugendliche vor dem teilen fragen, ob sie das
möchten!

Apps
- Fotos teilen: Soziale Netzwerke: *Instagram*, *WhatsApp*, *Facebook Messenger*,
etc.
- Fotos speichern: *Dropbox*, *Google Drive*, *iCloud*, *Windows OneDrive*, *Picasa*
- Kostenlose E-Mail-Adresse: z. B. *Gmail*, *Yahoo! Mail*

<u>Unterlagen</u>
- Unterlagen werden durch die Teilnehmer/innen selbst erstellt

Mittwoch, 30.05.2018/14.00 – 16.30 h

„Whatsapp und Apps im täglichen Gebrauch (z. B. GemeindeApp) Plus: Kalenderverwaltung"

Start mit einer Reflexionsrunde. Sammlung von Fragen und Problemen, die seit der letzten
Stunde aufgetreten sind.

<u>Ziele:</u>
⇒ Whatsapp verstehen; eine Gruppe erstellen
⇒ Die App unserer Gemeinde verstehen
⇒ Verwenden des Kalenders (Erinnerung an Geburtstage, Festlegen von
Terminen usw.)

<u>Anforderungen:</u>
Stellen Sie sicher, dass alle Lernenden ihre Telefonnummern ausgetauscht haben (falls dies
gewünscht ist); plus: „Finde den Kalender auf deinem Gerät"

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Implementierung:

Phase 1 – Input durch die Trainerin
Die grundlegenden Funktionen von WhatsApp werden allen kurz vorgestellt

Phase 2: Eine Gruppe erstellen
Die erste WhatsApp Gruppe wird vom Trainer eingerichtet, die Schüler werden eingeladen.
Wir üben zusammen: Schreiben von Kommentaren, Fotografieren, Senden von Fotos, Hinzufügen von Links oder Bildern aus dem Internet, Informationen über die GIF
Dann erstellen die Schüler ihre eigenen Gruppen, laden Personen ein, fügen Gruppennamen hinzu usw.

Phase 3: Eine neue App installieren
Nun wird die Installation der neuen App unserer Gemeinde über WhatsApp installiert. Alle Informationen werden in unserer frisch eingerichteten Gruppe bereitgestellt.

Für weiteres Training
An den folgenden Tagen muss jeder Lernende über WhatsApp Informationen über die App der Gemeinde Stoob austauschen.

Kalender

• Wir suchen den Kalender auf dem Smartphone
• Dann bringen wir den Kalender auf den Desktop des Smartphones und prüfen, ob die eingestellten Daten in Ordnung sind
• Wir erstellen einige gemeinsame Termine; fügen Erinnerung und Ort hinzu
• Erinnerung und Wiederholung für besondere Anlässe (Geburtstage) einstellen

Abschlussevaluation verbal mit Blitzrunde: "Mir gefällt, dass ich jetzt … kann"

Stundenplanung – das Üben nimmt in Kursen mit SeniorInnen sehr viel Raum ein!

ZEIT	INHALT
15 min	Vorstellung, Sammlung Fragen, Reflexion der letzten Woche
15 min	Neuer Inhalt (Theorie und Anschauung)
50 min	Übung der neuen Inhalte (Implementierung)
5 min	Pause
10 min	Weiterer neuer Inhalt
40 min	Übung
15 min	Reflexion und Abschluss

Walk & Talk – (Pact) **P**revention **a**nd **C**ommunication **T**raining for the eldery aged 65+
Prävention und Kommunikationstraining für ältere Menschen ab 65+

ERASMUS + Projekt 2016-1-DE02-KA204-003413

3. Walky - Talky English

Within the Walky - Talky English lessons we have tested the methodology on two different environments using two different sets of vocabulary and instructions.

Lesson 1:
Environment: city centre
English grammar matter:

- asking for directions
- present simple and present continuous tenses
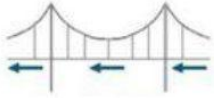
Vocabulary: Vocabulary "Getting around" our city
                                                names of places (Town hall, Main square etc.)

Flash-cards (example, scanned, mirror format):

Bydlí na Lannově ulici č. 275	Bydlí na Lannově ulici	He lives in Lannova street [hi livs in Lannova stri:t]	He lives at 275 Lannova street [hi livs at 275 Lannova stri:t]
Bludný kámen	Zahněte první ulicí doleva	take the first street on the left [tejk d fə:st stri:t on d left]	Wandering stone [uanderin´ stoun]
radnice	na náměstí	in the square [in d skue:r]	tawnhall [ˌtaʊn ˈhɔːl]

in front of [in front of]	cross the street [kros d stri:t]	přejít přes silnici	před
behind [bihajnd]	Samson fountain [faʊn.tɪn]	Samsonova fontána	za
go past [gou pa:st]	step over [step ouvə]	překročit	jít kolem něčeho

Přejít přes most	Jít rovně	go straight [gou streit]	cross the bridge [kros d bridž]
Zabočit doprava	Zabočit doleva	turn left [tɜ:n left]	turn right [tɜ:n rait]
Promiňte, jak se dostanu k…?	Vrátit se	go back [gou bak]	Excuse me, how can I get to…? [exkju:z mi, hau can ai get tu…]

Lesson plan:

Physical activity	English lesson	Time estimate
Walk	Perception of the environment	5 min
stop	Introducing the topic, what we will learn and do. At each location, take a picture	5 min
Walk	Perception of the environment	5 min
Stop	Hand out the flashcards **"getting around".** Read the words, one at a time. First students listen without reading, and then they read along.	5 min
Walk	Learners memorize the vocabulary during the walk	5 min
Stop	Ask for some direction (in our case Golden Bridge), students should answer where it is in English. Then we go to that direction. Practice: cross the bridge / street / go past Practise saying There is …. something.	10 min
Walk	Practice vocabulary in pairs while walking.	5 min
Stop	Another question for direction (Iron Maiden), students reply and we go there. Practise saying There is …. something.	5 min
Walk	Practice vocabulary in pairs while walking.	10 min
Stop	Park (swimming pool) / game of present continuous (people show activity and other students guess what it is saying: she is …ing.	5 min
Walk	Practice saying what is happen**ing** around us in pairs while walking.	10 min
Stop	Town Hall (statues of four virtues) Practise (in front of, behind, in at on the street, in the square) Practise: Where is the fountain? Where is …	10 min
Stop	Wandering stone (Where is the wandering stone?) Find it, what is the legend? I am standing on (at) the wandering stone… (step over)	5 min

Lesson 2:
Environment: natural reservation "Vrbenské ponds"
English grammar matter:

- numbers (many, much, few, more, less…)
- present simple and present continuous tenses
- prepositions

Vocabulary: Vocabulary "Fauna and flora around the ponds"

Flash-cards (example, scanned, mirror format):

Tráva	Vítr	wind [wind]	grass [gra:s]
Květina	Rybník	pond [pond]	flower [flauə]
Strom	Ryba	fish [fiš]	tree [tri:]

Větev	Pták	bird [bə:d]	branch [branč]
Vzduch	Voda	water [wo:tə]	air [e:ə]
Keř	Brouk	beetle [bi:tl]	bush [buš]
bee [bi:]	leaf [li:f]	List	Včela
butterfly [batəfla:i]	sun [san]	Slunce	Motýl
walk [wo:k]	path [pa:th]	Chodník	Procházka

Lesson plan:

Physical activity	English lesson	Time estimate
Walk	Perception of the environment	10 min
stop	Hand out the flash cards, quick look on the cards (vocabulary), training of the pronunciation – in group	5 min
Walk	Learners memorize the vocabulary during the walk	10 min
Stop	Group work, the trainer repeats vocabulary aloud and points at the items Hand out the instruction card Trainer goes through the instructions in group	5 min
Walk	Learners do the exercise on the instruction card individually, repeating them during entire walk period	10 min
Stop	Groups work on the exercises one more time, the trainer asks learners, they answer and the trainer corrects the mistakes	10 min
Walk	Learners memorize vocabulary one more time, using selected features from the grammar matter Learners do the exercise one more time following the instruction card	10 min

Instruction card:

1. Describe what you see. Use phrases: I can see… There is…

Example: There is a pond. I can see tree (trees). There is a sun.

2. **Say aloud:**

I can see a path.

This is a pond.

There is a duck.

I am on the walk.

The sun is shining.

This is a tree.

There are branches and leaves on the tree.

I can see a flower.

I am breathing the fresh air.

It is windy. (It is not windy today).

There are fish in the pond.

3. **Ask your colleague:**

How many trees do you see? (Many…)

Can you see any bushes?

How many flowers are there?

Can you see a bee (butterfly, beetle)? I can see none.

How many fishes there are in this pond?

3. Walky - Talky English

V kurzu Walky Talky English jsme testovali metodiku na dvou různých prostředích, přičemž jsme použili dvě různé sady tematické slovní zásoby a instrukcí/plánu lekce.

Lekce 1:
Prostředí: centrum města
Anglická gramatika:

- Dotazy na směr (kudy se dostanu…?)
- Přítomný prostý a přítomný průběhový čas
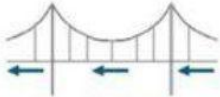
Slovní zásoba: Procházka městem
                                                Názvy a jména míst (radnice, hlavní náměstí apod.)

Flash-karty (příklad, naskenovaný, zrcadlově):

Bydlí na Lannově ulici č. 275	Bydlí na Lannově ulici	He lives in Lannova street [hi livs in Lannova stri:t]	He lives at 275 Lannova street [hi livs at 275 Lannova stri:t]
 Bludný kámen	Zahněte první ulicí doleva	take the first street on the left [tejk d fə:st stri:t on d left]	Wandering stone [uanderin´ stoun]
 radnice	na náměstí	in the square [in d skue:r]	tawnhall [ˌtaʊn ˈhɔːl]

in front of [in front of]	cross the street [kros d stri:t]	 přejít přes silnici	 před
behind [bihajnd]	Samson fountain [faʊn.tɪn]	Samsonova fontána	 za
go past [gou pa:st]	step over [step ouvə]	překročit	jít kolem něčeho
 Přejít přes most	 Jít rovně	go straight [gou streit]	cross the bridge [kros d bridž]
 Zabočit doprava	 Zabočit doleva	turn left [tɜ:n left]	turn right [tɜ:n rait]
Promiňte, jak se dostanu k…?	 Vrátit se	go back [gou bak]	Excuse me, how can I get to…? [exkju:z mi, hau can ai get tu…]

Plán lekce:

Fyzická aktivita	Angličtina	Časový odhad
Chůze	Vnímání okolí	5 min
Zastávka	Představení tématu, co se budeme učit a dělat. Na každé zastávce udělejte fotku.	5 min
Chůze	Vnímání okolí	5 min
Zastávka	Rozdat karty, přečíst slovní zásobu, po jednom, spolu. Studenti nejdříve poslouchají bez čtení, potom čtou a vyslovují.	5 min
Chůze	Studenti memorují slovní zásobu při chůzi	5 min
Zastávka	Zeptejte se na směr, studenti odpoví aglicky, potom pokračujeme podle jejich instrukcí. Procvičujte: Přejít přes most /ulici / podél Použijte frázi: There is …. something.	10 min
Chůze	Studenti procvičují slovní zásobu ve dvojicích při chůzi	5 min
Zastávka	Další dotaz na směr, studenti odpoví a následujeme instrukce. Použijte frázi: There is …. something.	5 min
Chůze	Studenti procvičují slovní zásobu ve dvojicích při chůzi	10 min
Zastávka	Park (bazén) – krátká hra (cvičení) na použití časů (jeden student předvede nějakou aktivitu (činnost) a ostatní hádají, co to je Použijte frázi: she is …ing.	5 min
Chůze	Procvičujte výraz „co se děje kolem nás" při chůzi, ve dvojicích.	10 min
Zastávka	Radnice (sochy čtyř ctností) Procvičujte předložky: (in front of, behind, in at on the street, in the square) Procvičujte fráze: Where is the fountain? Where is …	10 min
Zastávka	Bludný kámen (Where is the wandering stone?) Najděte jej, znáte legendu – co se stane, když jej překročím?	5 min

Lekce 2:
Prostředí: přírodní rezervace "Vrbenské rybníky"
Gramatika:

- Číslovky (many, much, few, more, less…)
- Přítomný prostý a průběhový čas
- předložky

Slovní zásoba: "Fauna a flora kolem rybníků"

Flash-karty (příklad, naskenovaný, zrcadlově):

Tráva	Vítr	wind [wind]	grass [gra:s]
Květina	Rybník	pond [pond]	flower [flauə]
Strom	Ryba	fish [fiš]	tree [tri:]

 Větev	 Pták	bird [bə:d]	branch [branč]
 Vzduch	 Voda	water [wo:tə]	air [e:ə]
 Keř	 Brouk	beetle [bi:tl]	bush [buš]
bee [bi:]	leaf [li:f]	 List	 Včela
butterfly [batəfla:i]	sun [san]	 Slunce	 Motýl
walk [wo:k]	path [pa:th]	 Chodník	 Procházka

Plán lekce:

Fyzická aktivita	Angličtina	Časový odhad
Chůze	Vnímání přírodního okolí	10 min
Zastávka	Rozdat sady karet, rychlá prohlídka karet (slovní zásoba), skupinový nácvik výslovnosti	5 min
Chůze	Studenti si prochází karty a memorují slovní zásobu při chůzi	10 min
Zastávka	Skupinová práce, lektor opakuje slovní zásobu nahlas a ukazuje na dané předměty a používá číslovky (much, many, lot of, few…) Rozdat kartu s instrukcemi (množství – much, many) Lektor projde jednotlivá zadána společně se skupinou	5 min
Chůze	Studenti plní zadání na kartě individuálně, opakování po celý čas procházky	10 min
Zastávka	Zopakování zadání společně, lektor se ptá studentů, oprava případných chyb	10 min
Chůze	Studenti opět memorují slovní zásobu z karet + používají odpovídající číslovku Studenti opakovaně prochází instrukce	10 min

Karta s instrukcemi:

1. Popisujte, co vidíte. Použijte fráze: I can see… There is…

Např. Tam je rybník. Vidím strom (stromy). Támhle je slunce.

2. Řekněte:

Vidím chodníček.

Toto je rybník.

Támhle je kachna.

Jsem na procházce.

Svítí slunce.

Toto je strom.

Na stromě jsou větve a listy.

Vidím květinu.

Dýchám čerstvý vzduch.

Fouká vítr. (Dnes nefouká vítr.)

V rybníce jsou ryby.

3. Zeptejte se svého kolegy:

Kolik vidíš stromů? (mnoho)

Vidíš nějaké keře?

Kolik je tady květin?

Vidíš motýla (včelu, brouka)? (Nevidím žádného.)

Kolik je ryb v tomto rybníce?

1. First Walk ´n Talk walking and poetry reciting meeting 24.3.2018

- Reading and discussion of selected texts
- Warm-up- body, mind and voice-opening exercises
- Taking control of your surroundings and creating a friendly atmosphere
  Walking in your surroundings: when one person stops, everybody stops
                              when one person moves, everybody moves

- Each student chooses one of his/her poems

     A.Experiments in pairs:

          Walk taking small steps towards your partner and recite the poem (slowly), change places..
          Walk towards your partner taking long steps and recite the poem (slowly), change places.
     Questions: What understanding, feelings, impressions did the walking style create? (did it affect the tone of voice, maybe the interpretation?)

     B.Same with new walking styles:

          Walk very briskly and recite the poem to your partner, change places
          Walk very slowly and recite the poem to your partner, change places
     Questions: What sensations did the text give you, how did it affect your perception, interpretation, voice.?
 - Changes of pace: slow moving, normal, brisk, hurried, under threat.
- Same poems again, one partner acts, the others observe:
          Walk waveringly and recklessly and recite the text to your partner, who walks straightforwardly and calmly. Change places. Impressions?

NOTE: You don't need to know anything as it is all play and experimentation, so called poetry-gymnastics.

2. Second Walk and Talk walking and poetry reciting meeting 28.4.2018

- All the poems are read/recited followed by a short discussion on feeling
- Warm ups- body, mind, voice
- Taking possession of the surrounding space
    - Ex.Walk in straight lines, curved lines, zigzagging. SYHERÖÄ
    - Walk like a hurried bureaucrat, a pickpocket, a 5 year old, a 95 year old, the owner of the world.

One partner acts as the rest watch:
In the exercise at all times one is either walking and reciting the poem or walking and listening to it.
Don´t use your own words, everything is expressed in gestures, tones of voice, and the lines of the poem in the same order as it is written.

1.a. You are walking in a summery meadow and discussing in the words of your poem.
   b. You arrive to a roaring rapid and walk along the rocky edge
   c. You get on to a path in a park and try to overtake a cranky mother who is trying to put her baby asleep in the pram.

2.a. You are walking along train tracks with your partner and speaking in the words of your poem.
   b. A train is arriving, fear and terror, you try to get off the track on time.
   c.You are safe from the train but are walking in the middle of nettles.

3.a. You´re walking on a frozen lakes´slippery ice, and speaking in the words of your poem.
   b. You slip through the ice and slosh about in the cold deep sludge.
   c. The sludge melts to water which begins surging

4.a. You´re walking in a May Day parade speaking in the words of your poem.

b. You escape to a bar, where the walk continues along Elvis´s beat.
c. You end up walking the bar owners cranky dog soothing it with the words of your poem.

Wrap-up

For e.g.someone in the circle says a positive word that comes to mind from the meeting/activity

3. Third Walk and Talk walking and poetry reciting meeting

Warm-up:
        - Everyone walks around the space, when the eyes meet, both freeze in place, then continue when hey, somebody else has touched them and melted them.
        - Walk up and down the space in pairs: fast/slow, feeling big/feeling small, proudly/laggardly, happily/sadly, shy/open, calm/ alert, sullen/gentle,
Voice warm-ups in Maire´s way

The following is done always in groups of three, where everyone walks around all the time and one person speaks at a time.

1. They cautiously approach a hibernating bear, a 1st person recites his/her poem, when the bear wakes up the second one starts reciting his/her poem and everyone backs off quietly in terror. They get to a village main street where a third person announces the bear trek using the poem´s words to the whole village, whilst the other two brag along.
2. They walk around as a group in the space and study everything with a magnifying glass and one person recites his/her poem. Something is found, the second person grabs it and recites his/her poem whilst explaining that something. The third person grabs it and victoriously walks around bragging about his find to everyone as the other two try to be noticed (the group decides who is who).

3. Everyone moves and walks around the square as hawkers, the first person recites his/her poem, goods are sold and the second person enthusiastically recites his/her poem, business is good and an even more enthusiastic third person sells in his/her poem´s words. The excitement grows all the time.

4. A mannequin show that a first person describes with his/her poem. It shifts to a youth fashion show, and everyone walks sloppily and in a bad posture as the second person speaks in a Helsinki accent stretching the words and hissing the "s" letters. Changes to a presentation of the Finnish national teams´ uniform, with a weightlifter and a shot-putter as models and narrating with his/her poem as Antero Mertaranta.

If there is time left, then we´ll look at the poems done at the beginning of the exercise with the walking styles (rakish-shy, alert-slow etc.)

Wrap-up: give a word to the others in the group to take home

4. Fourth Walk and Talk walking and poetry reciting meeting

Warm-up:

- If possible walking is done outside- during the walk the participants in talk in turn about the achievements, difficulties and tips on memorizing. (Same can be done indoors).
- Walking across the space in pairs: feet facing inward- outward, hips in front- butt on the ground, chest open- chest pressed in, chin up- chin pressed down to the chest (sensations, remarks)

Voice warm-ups in Maire´s way

The following will be done in clusters of poems:

1. First cluster (Maire, Leena, Mari, Hannu, Kalevi)

Door-Maire in the centre, 4 behind- at each call someone always steps curiously forward "to open the door". At least there's a draft - laughter and all five of them walk away in contact with each other.

Poems like paintings in a glass - always stop walking when Leena starts speaking and then continue (you may also try adjusting the body language of the warm-up walks).

Fanatical orchestra- Maria on the left, the rest on the right in a cluster, Maria shrieks loudly and the others march in unison stressing the words with their steps. One may also pat one´s thighs etc.Finally, they slump over each other.

Whistling- Hannu alone in the middle, the rest are still in a cluster to the right, Hannu speaking lively, the others gather curiously around him.

On the verge of disappearing- Kalevi remains alone at the front speaking, the others plod along slowly in different directions looking over their shoulders at Kalevi. "Nothing is permanent." After which all six on their backs. You will listen to Kalevi whilst looking down.

2. Second cluster: (the previous ones remain + Tuula and Airi)

Spring- Tuula goies to the middle in a lively manner, the poem begins as they are already walking and everyone rushes and turns into a stream behind Tuula (as in the picture of our publicity). The stream winds around with bending knees throughout the poem.
Summers we remember- Airi moves as she wishes, the rest listen as they read books, biting on blades of glass, following ants.Gazes often towards Airi.

Berliz- Everyone slings their rucksacks to their backs and start the walk. Maria takes contact according to the text.She often gets everybody´s attention at the same time, and off and on everyone stops and then starts moving again.

Harried by a bee- everyone takes their shoes off and starts taking shots at the bee, quickly everybody to the front of the stage with their rucksacks, Airi in the middle. Everyone full of zeal and gusto during the entire poem and looking at the audience.

3. Third cluster (everyone remains + Heikki)
Elephant (walks in the same way you did them the last time)

4th.-6th-cluster will be rehearsed at a later date.

7. Seventh cluster (jump here, so that everyone arrives, meaning Inkeri and Risto)
I love a wide range of men - Inkeri performs alone in the way she desires.
Oh, dementia that is? As a continuation of the previous poem.
Lingered in the waterway- Risto begins by speaking to Inkeri, Risto has the whole stage to move on. Slowly more listeners begin to gather on the stage, with different styles of walking they sort of crowd around Risto (about a metre away).

If you get ideas, you can make changes.

Wrap-up: Thoughts, words. Finally everyone in a circle with their hands on each other raised from down up like football players and power cry together..

1. Walk and Talk ensimmäinen runo ja kävelytapaaminen 24.3.2018

- Valittujen tekstien lukeminen ja niistä keskusteleminen
- Lämmittelyt - sekä keho, mieli että ääni
- Äänenavausharjoituksia
- Tilan haltuun ottaminen ja kontaktoivan ilmapiirin luominen
  Kävellään tilassa: kun yksi pysähtyy - kaikki pysähtyvät
  kun yksi lähtee liikkeelle - kaikki lähtevät
- Jokainen valitsee yhden runoistaan
  A. Pareittain kokeiluja:
  Kävele pikkuruisin askelin pariasi kohti ja puhu runoa (hitaasti) , sama toisinpäin
  Kävele pitkin askelin pariasi kohti ja puhu runoa (hitaasti), sama toisinpäin
  Kysymykset: Mitä tuntemuksia, tunteita, vaikutelmia kävelytyylit tuottivat? (ehkä vaikutti myös ääneen, ehkä tulkintaan?)

  B. Sama uusilla kävelyn tavoilla:
  Kävele oikein nopeasti ja puhu runoa parillesi, sama toisinpäin
  Kävele oikein hitaasti ja puhu runoasi parillesi, sama toisinpäin
  Kysymykset: Mitä aistimuksia, miten vaikutti tekstin mieltämiseen, tulkintaan, ääneen?
- Kävelyn tempon vaihtelut: slow moving, normaali, nopea, kiireinen, jokin uhkaa
- Samat runot edelleen, yksi pari tekee, muut havainnoivat:
  Kävele horjuen ja holtittomasti ja puhu tekstiä parillesi, joka kävelee rauhallisesti ja suoraviivaisesti. Vaihto toisinpäin. Vaikutelmat?

- HUOM! Ei tarvitse osata mitään, kaikki on leikkiä ja kokeilua, ns. runojumppaa.

2. Walk and Talk toinen Runo- ja kävelytapaaminen 28.4.2018

- Luetaan/lausutaan kaikki runot ja pientä keskustelua tuntumasta
- Lämmittelyt - keho, mieli, ääni
- Tilan haltuunottaminen
    - Esim. Käävelkää suoria linjoja, kaarevia linjoja, siksakkia, syheröä
    - Kävele kuin kiireinen konttorirotta, kuin taskuvaras, 5-vuotias, 95-vuotias, maailmanomistaja

Pari tekee ja muut katsovat:

Harjoituksessa koko ajan kävellään ja puhutaan runoa tai kävellään ja kuunnellaan paria. Ei omia repliikkejä, vaan kaikki ilmaistaan eleillä, äänenpainoilla ja runon lauseilla ihan siinä järjestyksessä kuin runo on kirjoitettu.

1. a. Kävelette kesäisellä niityllä ja keskustelette runon sanoin
   b. Tulette koskelle, joka pauhaa tosi kovaa, kävelette kivikkoista kosken reunaa
   c. Pääsette puiston kävelytielle, yritätte ohittaa mahdollisimman hiljaa äkäisen äidin, joka yrittää nukuttaa vanuissa lastaan, koko ajan runokeskustelu jatkuu

2. a. Kävelet parisi kanssa junakiskoilla ja keskustelette runojenne sanoilla
   b. Juna tulossa, pelko ja pakokauhu, yritätte ehtiä ajoissa kiskoilta pois
   c. Olette turvassa junalta, mutta kävelette keskellä nokkospuskia

3. a. Kävelette liukkaalla järven jäällä ja keskustelette runojenne sanoilla
   b. Jää sulaa ja kahlaatte syvässä kylmässä sohjossa
   c. Sohjo sulaa vedeksi, joka alkaa aaltoilla isosti

4. a. Kävelette vappumarssilla ja keskustelette runojenne sanoin
   b. Karkaatte baariin, jossa kävely jatkuu Elviksen laulun tahtiin
   c. Päädytte ulkoiluttamaan baarin omistajan äkäistä koiraa, jota lepyttelette runojenne sanoin

Harjoituskerran lopetus

esim. piirissä jokainen sanoo yhden positiivisen sanan, joka tapaamisesta/tekemisestä tulee mieleen.

3. Walk and Talk kolmas Runo- ja kävelytapaaminen 5.5.2018

Lämmittely:
- Kaikki kävelevät tilassa - jos katseet kohtaavat, molemmat jäätyvät - jatkavat matkaa hei, kun joku on koskettamalla sulattanut.
- Pareittain kävelyt tilan poikki: nopea-hidas, isosti-pienesti, ylväästi-nahjusmaisesti, iloisesti-surullisesti, ujo-avoin, rauhallinen-vilkas, juro-lempeä

Äänilämmittelyt Mairen tapaan

Seuraavat tehdään aina kolmen hengen ryhmissä, joissa kaikki kävelevät koko ajan ja yksi puhuu kerrallaan.

1. Lähestyvät varoen talviunillaan nukkuvaa karhua, ensimmäinen puhuu runoaan, kun karhu herää, toinen alkaa puhua runoaan ja kaikki perääntyvät hipi hiljaa peloissaan. Pääsevät kylän raitille ja kolmas kuuluttaa karhuretkestä runon sanoin koko kylälle ja kaksi muuta liioittelevat mukana.

2. Kävelevät ryhmänä tilassa ja tutkivat yhteisellä suurennuslasilla kaikkea ja yksi puhuu runoaan. Jotain löytyy, toka sieppaa sen ja puhuu runoaan, kun kulkee tilassa sitä jotain esitellen. Kolmas sieppaa sen ja voitonriemuisena kiertää kehumassa löytöään kaikille ja kaksi muuta yrittävät tuoda itseään esille. (ryhmä sopii, mikä se jokin on)

3. Kaikki kävelevät ja liikkuvat torilla Helppo-Heikkinä, ensimmäinen puhuu runoaan, tavara menee kaupaksi ja toinen innostuu puhumaan runoaan, kauppa kay ja vielä innostuneempi kolmas käy kauppaa runonsa sanoilla. Innostus kasvaa koko ajan.

4. Mannekiininäytös, jota ensimmäinen selostaa runollaan. Vaihtuu nuorisomuodin näytökseksi, jossa kävellään löysästi ja huonoryhtisesti ja toka selostaa hesalaisesti puhetta venyttäen ja s-kirjainta sihauttaen. Vaihtuu Suomen maajoukkueen asujen esittelyksi, painonnostaja ja kuulantyöntäjä mannekiineina, selostajana runollaan Antero Mertaranta.

Jos aikaa, niin runoja alussa tehtyjen kävelytyylien kanssa (rempseä-ujo, vilkas-hidas, ykstotinen-eloisa jne.)

Harjoituskerran lopetus: Anna yksi sana kotiinviemiseksi muille ryhmäläisille.

4. Walk and Talk neljäs Runo- ja kävelytapaaminen 19.5.2018

Lämmittely:
- Jos mahdollista, kävellään ulkona - kävellessä kerrotaan vuorotellen kokemuksia ulkoa opettelun saavutuksista, vaikeuksista ja vinkeistä. (tai sama sisällä)
- Pareittain kävelyt tilan poikki: jalkaterät sisään päin - ulos päin, lantio edessä - pehva pitkällä, rintakehä auki - rintakehä sisään painunut, leuka pystyssä - leuka rintalastassa kiinni (tuntemuksia, huomioita)

Äänilämmittelyt Mairen tapaan

Seuraavat tehdään runoryppäinä:

1. Ensimmäinen rypäs: (Maire, Leena, Maria, Hannu, Kalevi)

Ovi - Maire keskellä, 4 takana - joka kutsulla yksi kävelee uteliaana eteen "avaamaan oven". Ainakin sieltä vetää. - naurua ja kaiki viisi kävelemään kontaktissa toisiinne.

Runot kuin maalauksia lasissa - pysähdytte aina, kun Leena alkaa puhua ja taas jatkatte kävelyä. (kokeilkaa myös soveltaen alun lämmittelykävelyiden kehonkieltä.)

Fanaattinen orkesteri - Maria vasemmalla, muut 4 oikealla joukkiona, Maria hihkuu lujaa ja muut marssivat tahdissa koko ajan askelten ääntä voimistaen. Voi ottaa mukaan taputukset reisiin ym. Lopuksi lysähtävät toisiaan vasten.

Viheltely - Hannu yksin keskellä, muut edelleen kasana oikealla, Hannun eloisasti puhuessa, muut kerääntyvät uteliaina hänen ympärilleen.

Katoavan partaalla - Kalevi jää yksin eteen puhumaan, muut raahustavat hitaasti eri suuntiin katsellen olkansa yli Kalevia. "Ei ole pysyvää" jälkeen kaikki seis ja selin Kaleviin kuuntelette katse alas päin.

2. Toinen rypäs: (edelliset jäävät + Tuula ja Airi)

Kevät - Tuula vilkkaasti keskelle, runo alkaa jo kävellessä ja kaiki rientävät puroksi Tuulan perään (kuten mainoksemme kuvassa). Puro kiemurtaa polvia notkistaen koko runon ajan.

Kesät me muistamme - Airi liikkuu kuten haluaa, muut kuuntelevat kirjaa lukien, heinänkortta pureskellen, heinäsirkkoja kuunnellen, muurahaista seuraten. Katse usein Airia kohti.

Berliz - kaikki tempaavat reput olalle ja alkaa turistikävely. Maria ottaa tekstin mukaisesti kontaktia. Saa usein kaikkien huomion yhtä aikaa ja välillä kaikki pysähtyvät a taas liikkeelle.

Ampiaisen ahdistamana - kaikki riisuvat kengät ja alkavat niillä pyydystää ahdistelevaa ampiaista, äkkiä kaikki reppuineen eturamppiin, Airi keskellä. Kaikissa into ja hekuma koko runon ajan ja katse yleisöön.

3. Kolmas rypäs (kaiki edelliset + Heikki)
Norsu - kävelyt niin kuin viimeksi teitte

4.-6. Rypäs harjoitellaan myöhemmin

7. Seitsemäs rypäs (hypätään tänne, jotta kaikki ehtivät, siis Inkeri ja Risto)
Minä rakastan monenlaisia miehiä - Inkeri yksin esittää itse haluamallaan tavalla.
Ai että dementiaa? - Kuin jatkoa edelliseen runoon.
Vesitiellä viipynyt - Risto aloittaa puhuen Inkerille, koko näyttämö tilaa liikkua Ristolla. Pikku hiljaa lavalle alkaa kerääntyä lisää kuuntelijoita, erilaisilla kävelytyyleillä, jotka ikään kuin tungeksivat Riston lähettyvillä (noin metrin päässä).

Jos syntyy ideoita, voitte tehdä muunnelmia.

Harjoituskerran lopetus: Ajatuksia, sanoja. Lopuksi jalkapalloporukan tapaan piirissä kädet päällekkäin keskelle ja alhaalta ylös nosto ja yhteinen voimahuuto.

6.2. Walk'n'Talk English A2 - Course in detail

A special feature of the Walk'n'Talk English course is the combination of walking, talking and learning. The course does not take place in a conventional classroom setting, but outside in fresh air. The suggested scheduling for the Walk'n'Talk English course is as follows:

Topic	Training material	hours
Getting to know each other	• Teacher's notes • Worksheet • Activities:	1.5
Talking about family	• Teacher's notes • Worksheet • Activities:	1.5
Talking about holidays	• Teacher's notes • Worksheet • Activities:	1.5
Talking about hobbies and interests	• Teacher's notes • Worksheet • Activities:	1.5
Talking about Drink & Food	• Teacher's notes • Worksheet • Activities:	1.5
Talking about childhood memories	• Teacher's notes • Worksheet • Activities:	1.5
Talking about favourite places	• Teacher's notes • Worksheet • Activities:	1.5
Talking about aging	• Teacher's notes • Worksheet • Activities:	1.5
Telling jokes	• Teacher's notes • Worksheet • Activities:	1.5
Talking about the future and evaluation of the course	• Teacher's notes • Worksheet • Activities:	1.5

Scheduling of the course

The suggestions mentioned below are based on the experience gained during the course's implementation in the testing and piloting phases.

- The Walk'n'Talk English A2 course covers 10 (or 20) lesson units with two lesson units per walk/week (1 lesson unit = 45 minutes)

- Working on educational material (worksheets) to prepare for the walks takes approximately 1 hour per week

The scheduling of the course can be changed, depending on the organisational feasibility as well as the physical health of the participants. If students are too frail to walk for 90 minutes, just do one activity per walk:
Each walk and topic includes two activities which can be divided into two sections and the time limit per walk will decrease to one lesson unit per week, making it a number of 20 walks.

Training material:

Training material for each topic consists of
- **teacher's notes**
- **worksheet** including a list of helpful vocabulary, a certain area of grammar and some exercises;
- **activity cards** consisting of various sets of questions to be used during the walks.

The training material can be easily adapted to students' interests and skills: content can be divided, added or omitted;
Most activity cards consist of leading questions or word games that will be used to interview each other, generate conversation, spark discussions and/or tell and retell a personal story.

Note: At the end of each walk, hand out the copies of the worksheet for the next walk and topic. Read the teacher's notes to be able to give some further advice, if necessary!

Tip: When copying the activity cards use stock card paper, if possible, as it is thicker than the normal printing paper and will make the copies more durable.

Group size:

Due to the experience gained in the testing and piloting phase, 10 – 12 students per group is an ideal group size, making it more comfortable for the instructor to keep the group together, especially in consideration of the different status concerning physical fitness.
As students usually walk in pairs and thus have a considerably increased talking time compared to conventional classroom learning, a higher number of students is acceptable unless the instructor does not feel comfortable with a huge number of students.

Methods

Diversity of methods:
- Find someone who
- Speed dating
- Describing words (Taboo)
- Asking each other questions
- Storytelling
- Quiz
- vocabulary exercises
- grammar exercises

Course description

28.02.2018
Getting to know each other

Our first meeting took place in the course room of the VHS. The participants were first introduced to the course concept. Then the participants were introduced to the format of a speed dating, which for many was a previously unknown format. The approx. 20-minute speed dating served now as a motivation for the individual participants to introduce themselves to each other. Afterwards the participants received the "CUE-Card". On the basis of these course cards the participants could get to know each other and had a first small talk together. The next course date was then briefly discussed.

07.03.2018
Talking about family

This course date took place on the way to and in a bakery in the centre of Lingen. The participants received cards with keywords about the family, e.g. sister/brother, grandma/ grandpa, mother/father or daughter/son. On the basis of these cards the participants have now presented their respective family situation. Since we had already discussed today's topic in the last lesson, some participants had photos of their families with them. Afterwards each participant painted his own family tree and we discussed these in the group. The worksheets for the next course meeting were handed out at the end of the day and the participants were asked for feedback on today's date.

14.03.2018
Talking about holidays
This time we met at the Dortmund-Ems-Kanal (river). After a short introduction to today's topic, the participants talked about holidays. Participant No. 2 spent New Year's Eve in New York and had to speak a lot of English. Participant No. 5 is planning her summer holiday in Wales this year and is looking forward to being able to use the school English she learned in everyday life. Afterwards, the participants talked in pairs about their previous holiday experiences during a beautiful sunny walk along the canal. All participants were themselves to the end in agreement that the time passed like in the flight and one could have spoken still hours further about the experienced vacation time in English. The worksheets for the next lesson were distributed at the end.

04.04.2018
Talking about hobbies and interests

The fourth meeting took place in the Emsauenpark. This new recreation park with a lot of green space in the heart of the city was the next course location that the participants had wished for at the last meeting. Many participants are hobby gardeners and were inspired by the many flower meadows for their own gardens. Participant 2 reported that she likes to sit in the Emsauenpark near the small lake and read a good book there. 2 participants play together in a card club, which was met with great interest from 2 other ladies. Everyone agreed that watching television plays a subordinate role in the everyday life due to the many leisure

activities of the participants. The TV is switched on in the evening only for the news; the further program is rather uninteresting. Their life partners are of other opinion, so the united opinion of all, which caused fast laughter among the participants. Many partners follow other hobbies, be it the local soccer club or the men's cycling round. The next course date was briefly discussed at the end.

18.04.2018
Talking about Drink&Food

This meeting took place in the Café Extrablatt on the market square of Lingen. The participants talked about the regional cuisine and the possibilities to eat "good and traditional". The Lingen gastronomy offers something for every taste, so that the participants showed all different favourite restaurants. One gave one another leads and in such a way one or other participant wants to try a new restaurant soon. Participant 3 reports from a holiday in Sweden, on which she had tried the traditional Swedish "Stinkfish" Surströmming. Even if the vacation is already over 20 years ago, this taste and the smell, she will not forget her whole life. It quickly turned out that the participant's favourite drink was a good glass of wine and beer would be something for the men. However, participant 3 disagreed, she likes to drink a bottle of beer in the evening. None of the participants regularly watches a cooking show, that would be too much talk for everyone. With participant 7 the man is the cook in the house, she likes to be spoiled culinarily by him. The other participants agreed to let the next meeting on the topic of food take place at participant 7. The remaining time was used for planning the next meeting.

25.04.2018
Talking about childhood memories

For this lesson the participants first met in the cafe of the St. Bonifatius Hospital. Using the CUE-cards at hand, the participants presented their 2 favourite playground equipment in the kindergarten in short partner exercises. Most of the participants loved to rock, participant 2 remembered the climbing wall very well and that a child broke his arm once. After the partner exercise, the group went for a little walk towards the kindergarten, which is located close to the hospital. Many memories came back to the participants when they saw the outdoor area, but also new, so far unknown playground equipment was discovered. It was not easy for many of the participants to find the English terms for this, but in a small group exercise they quickly found what they were looking for.

02.05.2018
Talking about favourite places

This meeting took place at the request of a participant on the university square in Lingen. This place in the heart of the city of Lingen with its big shady trees was very popular with the participants. The Kreuzkirche of the Evangelical Lutheran parish is also located directly on the square. Participant 4 reports that she married here more than 30 years ago. The participants used the opportunity and looked at the church from the inside. Participant 2 reported that she regularly attends courses at the art school, which is also located on the university square. The next part of the course was used to guess where each participant's favourite place was in a small question and answer session. The short descriptions were

worked out by the participants at home before the course. At the end the next lesson was discussed.

16.05.2018
Talking about aging

This meeting took place in the cafe of the Mehrgenerationenhaus in Lingen. The ancestors (grandma and grandpa) were introduced to the other participant and how they lived until the end of their lives by means of the already created family trees from the second teaching unit. Many of the ancestors of the participants also lived in nursing homes in the end. In a following group discussion the advantages and disadvantages of a nursing home were discussed and to the end each participant should indicate on a piece of paper (secretly) whether he could imagine a life in the nursing home. During the evaluation of the results it quickly became clear that most participants would like to live as long as possible independently at home, but if it does not go any more sometime also are glad to be able to get assistance in a nursing home. At the end, the coming teaching unit was briefly discussed.

30.05.2018
Telling jokes

This course unit took place in the "Café Am Markt" on the market place in Lingen. In preparation for this lesson, the participants wrote down their favourite joke at home in English and now presented it to the group, which brought a lot of laughter. In the subsequent partner work it was the task to write down a joke in the most simple English language as possible and to tell it to other visitors of the Café in English as well. The reactions of the visitors were different, some simply did not understand it, others did not stop laughing. The participants were of the opinion that it would be good for the citizen of Lingen to refresh their English. The last thing to do was to plan the last course meeting.

06.06.2018
Talking about the future and evaluation of the course

At the request of the participants, our last course meeting started first in the course room of the VHS. At the last meeting the participants had decided about ending the course with a common English breakfast. Each participant had the task to bring something typical English for breakfast. Also each participant had prepared a card with a symbol which he connects with his own personal future. Participant 2 had a ship on her card, she is planning a trip on Aida in summer. Participant 4 had a car on her card, because she is planning to buy a new car. Strengthened by breakfast and after processing the evaluation forms, the group sets off for a short walk together in the direction of the Dortmund-Ems Canal. In their discussions, the group agreed that the concept "Walk´n´Talk" had really been successful and that they would like to attend another such course.

Walk and Talk
Course Concept for Trainers

Co-funded by the
Erasmus+ Programme
of the European Union

Innovative tools enhancing
Educational Skills
for the Elders in Adult
Education

Digital Storytelling
in
a Walk&Talk Session

The Storytelling Methodology

Created by Becris
from Noun Project

Section 1 – The Storytelling methodology in a Walk&Talk Session

Storytelling: what's that?

Storytelling: let's understand

Storytelling describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment. Every culture has its own stories or narratives, which are shared as a means of entertainement, education, cultural preservation or instilling moral values. Crucial elements of stories and storytelling include plot, characters and narrative point of view.

The term "storytelling" can refer in a narrow sense specifically to oral storytelling and also in a looser sense to techniques used in other media to unfold or disclose the narrative of a story.

Source: wikipedia

Focus on storytelling

Storytelling is a well-established teaching practice and considered effective for learning purposes because a story is easier to understand and remember than an explanation, because it uses the same strategies that humans use to give meaning to what they have around, because it maintains on the same level daily language and the language proper to the disciplines. The educational use of storytelling includes a first part where you learn the grammar of the narratives, and a second one that involves the creation of stories as a tool for the development of new skills.

"The king is dead and then the queen is dead" is a chronicle, "the king died and then the queen died of pain" is a story (Forster, 1968). A story can be defined as a unique series of events or mental states that do not have an autonomous life or meaning, but only acquire it within the sequence with which they are arranged in the plot (Bruner, 1992): in the example initial of the king and the queen the addition of a single word allows to transform a chronicle into a story. Narratives have common elements, the balance of which determines and builds the meaning of what is told (Norris, 2005). In the teaching activities proposed in class these elements can be easily recognized within stories known to the students, such as those in films or TV series, and used to learn how to interpret them.

New technologies offer multiple tools for creating stories and the combination of the art of inventing a story and the use of a variety of multimedia tools such as graphics, audio, video and web is called **"digital storytelling"**. If apparently the production of this type of product may seem simple, the creation of a digital storytelling requires a detailed planning of the operations to be carried out and puts the students in the need to use different technological tools, as well as solve the problems that emerged during their use, both in terms of technical mastery and the social and behavioral dynamics related to them.

How to decide the roles

The roles
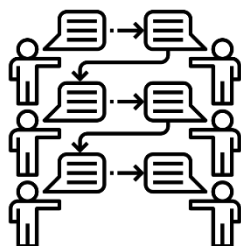
In practice, four roles can be identified for the realization of a digital storytelling:

1. Author &Text
The role of the author is to define, in collaboration with the other participant of the group, the main topic of the Story Telling
Once the main topic is defined, if needed, the Author will start writing few phrases

2. Director & Photograph
The role of the Director is to imagine what kind of images or photos could support the main topic of the story…
Producing and shooting some photos or just one or two videos could be important to give to the story an audiovisual impact.

3. Music & Sound technician
The music and the real noises of the place where the workshop is placed are fundamental to support the production

4. Editing & Social Sharing
The final editing is something that gives to the final output a specific caracterization. Through the social media the final content will be shared and posted.

In a group of four, eight, twelve, sixteen…

Author & Text
Description:

Director & Photography
Description:

Music & Sound
Description:

Editing & Social Sharing
Description:

Created by Mark S Waterhouse
from Noun Project

How to ideate and manage your Storyboard

The Storyboard

Created by Becris
from Noun Project

Define the initial idea through a brief description, a diagram, a question

Search, collect, study information on which history will be built

Write the story defining the style of the narration

Translate the story into a screenplay

Record images, sounds, videos

Assemble and recompose the material

Distribute the product

Collect and analyze feedback
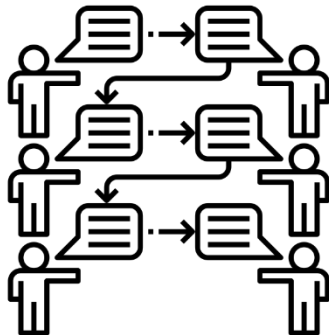
In practice, eight steps can be identified for the realization of a digital storytelling (Morra, 2013):

Description:

Description:

Description:

Description:

Created by Mark S Waterhouse
from Noun Project

The "Smile story", an example of a W&T Digital Storytelling

The Smile Story

SMILE!!

Foto of:
park,
street,
school,
bus,
shop…

Description: **happens when you never think that can happen, in a garden, in a park, in a school, or in every place you are staying…**

Description: **happen when you look at somebody and you just smile**

Description: **Mani times the smile is not accepted or is ignored**

Description: **but when the smile is reciprocal… life became more real!**

And now let's start to create together your Walk and Talk Digital Story Telling!

In this section a collection of movies, short videos, songs, books, etc. we liked and recommend to you.

[Create a digital story](#)
[Five tips to create a digital story](#)

[Why storytelling is so powerful in the digital era |](#)
[Ashley Fell | TEDxUniMelb](#)

some questions

What is a **digital storytelling***?*

different answers

[Digital Storytelling](#)
[By Hans Tullmann](#)

[Digital Storytelling in the](#)
[Elementary Classroom](#)
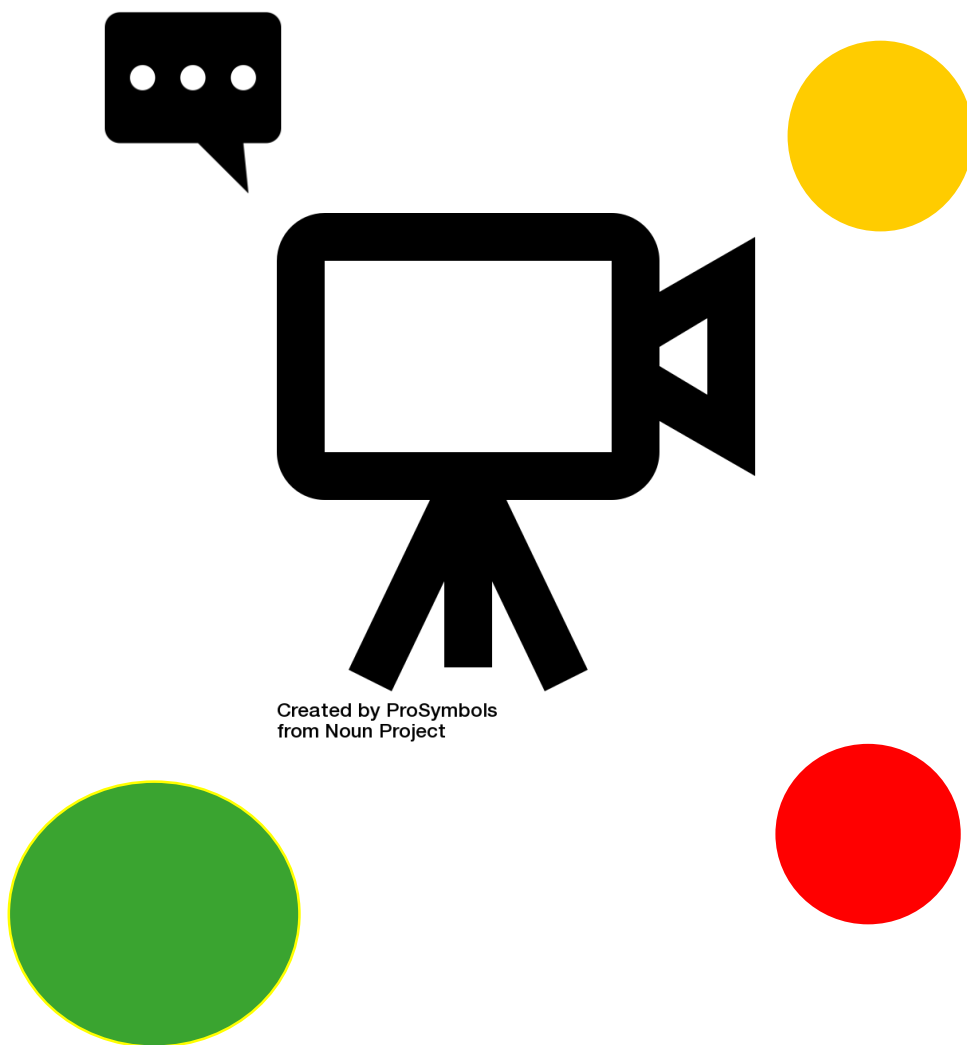
Video and Photo production...

Created by ProSymbols
from Noun Project

Video and Photo production: what's that?

Video and photo production: let's understand:

Video production is the process of producing video content. It is the equivalent of filmmaking, but with images recorded digitally instead of on film stock. There are three stages of video production: pre-production, production, and post-production. Source: **Wikipedia**

Photography is the art, application and practice of creating durable images by recording light or ... and business, as well as its more direct uses for art, film and video production, recreational purposes, hobby, and mass communication. Source: **Wikipedia**

Focus on aesthetics and visual communication

The realization of an audio-video content is usually divided into three macro-phases:

the pre-production phase, characterized by the search for funding and personnel for the creation of the work that also includes the screenplay,

the casting, the selection of the crew for filming and location selection;

the actual production phase, in which the shots are made according to a predetermined program and script; and finally the video post-production phase in which the "shot" is "edited", integrated, optimized and "packaged" with the audio parts and the titles
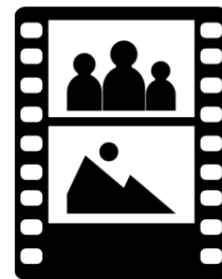
Created by asianson.design
from Noun Project

Created by Llisole
from Noun Project

How to Make a Video

If you want to make a video of a party, an event or a concert, it is better to have clear ideas first. Where will you shoot the video? How long? What will you do with it later? Make sure your shots do not stay locked inside the camera; learn to mount them professionally and share them with your friends. Read this article to learn how to make a good video.

Find a video camera. Depending on the reasons you want to shoot a video, you may want to invest in a high-quality video camera to make a project that looks professional, or use whatever you find
• The camera of a smartphone is very simple to use. However, the framing may be a bit unstable and the sound quality is usually not the best, but if you want to make a video quickly and easily, using the phone may be a good idea.
• Digital cameras usually also have the video option, and some are quite cheap and of fairly high quality. Camcorders with SD memory are user-friendly and can now be found anywhere.
• The prices of HD camcorders have a rather wide range, from hundreds to thousands of euros, and guarantee a decidedly professional audio-video quality.
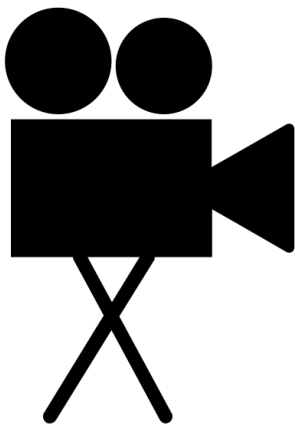
Created by LightUPdesign
from Noun Project

Find the best angles. Whether you take back a birthday party, a concert, a wedding or another type of event, get to the location soon and try to figure out the best angles to shoot the video. Find a couple of comfortable points and run from different angles to get various material to assemble and finalize in a beautiful product.

Stay as still as possible. If you use the camera on your phone, or anyway a camera that is not fixed on a tripod, try to keep it as steady as possible. Tremor and blurring due to a little steady hand can nullify all the work. Sit down while shooting and, if necessary, place your arms on your knees, or buy a tripod.

A common mistake on iPhone cameras is to **hold** the phone vertically, rather than **horizontally**. When you then upload the video to your PC to mount it, you will notice the presence of two annoying sidebars on the screen. Instead, turn to "Landscape" mode and hold the horizontal phone. Here you will see it sideways, but on the PC you will notice that the result will be better.
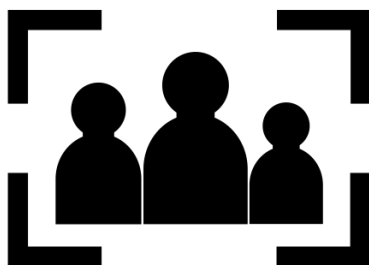
Move as close as you can to the subject of the shot if you want to capture the sound as well. If you only use the microphone inside the camera, you will have some difficulty recording the sound, unless you are particularly close to the subject.

Created by asianson.design
from Noun Project

How to tell a story with your photos

One of the fascinating aspects of photography is being able to tell stories through it. For a photographer, the skill is to bring to those who look at their photos emotions, atmospheres, ideas, actions, messages...

All ingredients that in a good photographic story must not be missing. There are different types and lengths of photographic stories. There are, for example, short stories, which can be reduced to one or two shots.

First of all, set the selection and the resumption of your shots from the beginning: it must be clear that it is born for an audience and with the intent of telling a story.

The photographic stories start with the idea of having an audience. It means that the images will have a composition and sequence that will explain your idea without words.

Created by Shocho
from Noun Project

The formula "3 + 1" ingredients
Photographic works are composed **of an opening, a body and a closure**
In other words, a beginning, a development and an end. It is the task of editing to select the most impactful photos. To do this you must:
1. Having a strong opening
2. Develop the story
3. Having a strong end (not necessarily as strong as the beginning)
The +1 is the key photo
Point to a photo that is strong, powerful for any reason (subject, composition, light) and that will capture the attention of the viewer. It can be anywhere in the body of work. You have no guarantee that your best shot during the shooting will come out as you would like, but be it as it is, you need it anyway.

Section2: Video and photo production

In this section a collection of movies, short videos, songs, books, etc. we liked and recommend to you.

How to Make (PROFESSIONAL) Videos with your Phone. Wondering to make YouTube videos with your phone? In this video I'll show you how to make a great video using just your phone!! From lighting to audio to framing, all you need is your phone to start making videos.

some question

How to Make a Video?

different answers

5 ways to INSTANTLY make BETTER VIDEOS! I'm showing you 5 ways you can instantly make better videos. None of this requires you having to buy extra equipment.

How To Edit Videos Quickly and Easily
Are you looking to edit videos the quick and easy way? Not a video editing expert? With video editor software you can edit beautiful looking videos from home in a matter of minutes. Click the link below to get started:

Amazing Before & After Hollywood VFX
Behind the Scenes of these movies: "The Hobbit: Desolation of Smaug" "Dawn of the Planet of the Apes" Series: "Game of Thrones" "Guardians of the Galaxy" "Man of Steel" "X-Men: Days of Future Past" "The Avengers"

Editing videos and images
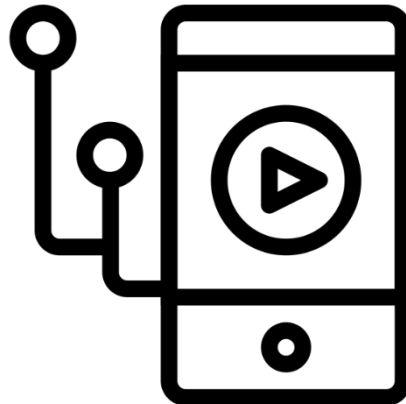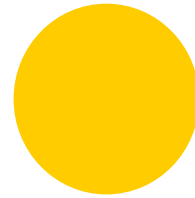
Created by Dinosoft Labs
from Noun Project
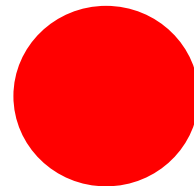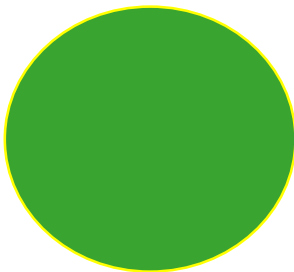
Section 3 – Editing videos and images

Video and Photo aesthetics: what's that?

Video and photo production: let's understand

Editing is the process of selecting and preparing written, visual, audible, and film media used to convey information. The editing process can involve correction, condensation, organization, and many other modifications performed with an intention of producing a correct, consistent, accurate and complete work. Sourse: [Wikipedia](#)

Post-production is part of the process of filmmaking, video production, and photography. Post-production includes all stages of production occurring after shooting or recording individual program segments.[1] Traditional (analogue) post-production has mostly been replaced by video editing software that operates on a non-linear editing system. Source: [Wikipedia](#)

Focus on Post Production

Post-production is many different processes grouped under one name. These typically include:
- Video editing the picture of a television program using an edit decision list (EDL)
- Writing, (re)recording, and editing the soundtrack.
- Adding visual special effects - mainly computer-generated imagery (CGI)
- digital copy from which release prints will be made (although this may be made obsolete by digital-cinema technologies).
- Sound design, sound effects, foley, and music, culminating in a process known as sound re-recording or mixing with professional audio equipment.
- Transfer of color motion picture film to video and color grading (correction) in a color suite.

The post-production phase of creating a film usually takes longer than the actual shooting of the film and can take several months to complete because it includes the complete editing, color correction, and the addition of music and sound. The process of editing a movie is also seen as the second directing because through post-production it is possible to change the intention of the movie. Furthermore, through the use of color grading tools and the addition of music and sound, the atmosphere of the movie can be heavily influenced. For instance, a blue-tinted movie is associated with a cold atmosphere and the choice of music and sound increases
the effect of the shown scenes to the audience.
Source: [Wikipedia](#)

Created by Iconstock
from Noun Project
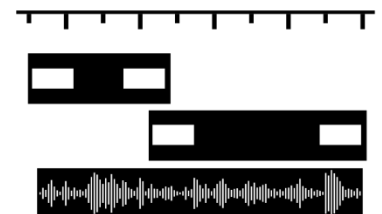
Created by Leinad Lehmko
from Noun Project

Post production

Upload all the material to your computer. After resuming the entire movie, upload it to your PC and edit it. Most cameras can be connected to the PC via USB or via SD memory that can be removed from the same camera. Follow the instructions in the manual of the camera you have used.

Save the raw movie separately, so during editing you will be able to make all the necessary changes, always having the possibility to go back to the original file. You can always start from the beginning.

Download a video editing software. Unless you have made perfect material and you want to keep the video as it is, you should get an intuitive editing software that allows you to cut, add music and adjust settings of various kinds. If you want to add captions or improve audio, you will necessarily need software of this type.

Among the most popular free editing software there are:
• **iMovie.**
• **Windows Movie Maker.**
• **Avidemux.**

Other editing software, more professional:
• **Apple Final Cut Pro.**
• **Corel VideoStudio Pro.**
• **Adobe Premiere Elements.**
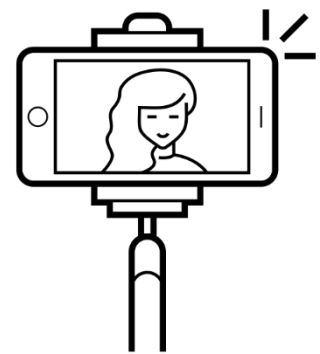
Created by Nikita Kozin
from Noun Project

Cut the superfluous parts. Once you've uploaded the entire movie to the software, start cutting whatever you want is not part of the final result. Cut the sequences that tend to repeat, and collect only the best shots. Depending on the video you are going to make, you may decide between an informal and "wavering" result, or orient yourself on a more precise and professional product. Do things according to the criterion you have in mind.
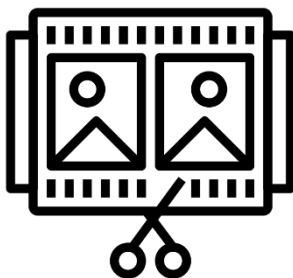
Created by Iconstock
from Noun Project

Created by Path Lord
from Noun Project

Add sound effects or music. If you are intoned to the video you are going to make, add some music you have on your PC and use it as a soundtrack to underline some passages of the video, or remove the entire sound in the video and replace it with a song. It can be a good way to bypass the problems of poor quality audio footage made with a telephone.

Conclude the project. When you are finished, end the project by exporting the final video file, such as an .avi or a .mov. Open with playback software like Windows Media Player or Quicktime and take a look at your work.

How to make a video with photos and music

An image, it is well known, is worth a thousand words but if you also add a nice background music then the final effect will certainly be even more spectacular. Precisely for this reason, making a video with photos and music can certainly be an excellent solution to show your shots to other people in a different and captivating way.

To make a video with photos and music you have at your disposal different solutions. The best is undoubtedly that represented by online services, which allow you to create photo slideshows without having to download anything, but there are also very valid "offline" software and apps for smartphones / tablets that allow you to achieve results worthy of note without make no effort. In short: it's up to you to choose the solution that best suits your needs.

Make a video with photos and music online
The most immediate solutions to make videos with photos and music are those online.
Here are some interesting examples
Sharalike
Photopeach

Make a video with photos and music on your PC
If you prefer the "offline" programs to be installed on your computer to online solutions, refer to the solutions listed below: you will not be hard pressed to find one that suits you.
Movie Maker (Windows)
Photo (macOS)

Created by NTT
from Noun Project

App to make a video with photos and music
Would you like to make a video with photos and music directly from your smartphone or your tablet? Here some solutions that should do just for you.
Quik (Android / iOS)
Google Photos (Android / iOS)
VivaVideo (Android / iOS)
Sharalike (Android / iOS)
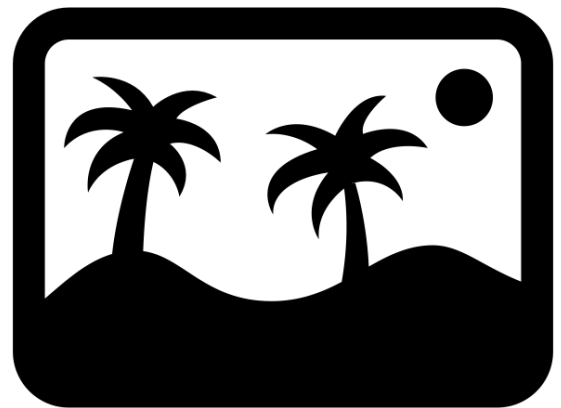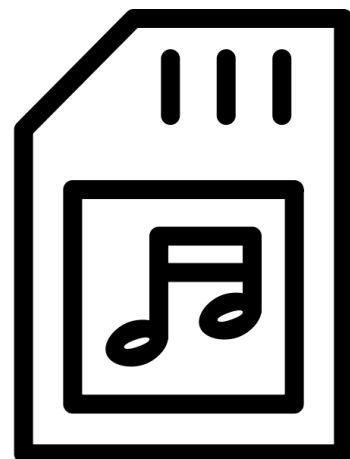
Created by Creative Stall
from Noun Project

Generate a slideshow

Heaps of holiday photos stacked in the SD card of the camera or in the meanders of the computer hard drive: what to do with it? With Windows Movie Maker, or similar programs, you can create artistic videos with your photos and a backing track in a few simple steps.

Preparation
First download and install Windows Movie Maker on your computer. Then put all the photos in a single folder and find a backing track in MP3 to add to the video.

Import the images
To start, click on the large box on the right, select the images and then click on 'Open'. You can add more photos at any time by clicking on the icon at the top left.

In the right window, preview your video. The left is instead your timeline, where you can edit the movie. You can remove images by selecting them and pressing on Delete, or changing the order with a simple drag and drop.

Add music
Use the 'Add music' button to choose the soundtrack of your video. Just press and select the track between the computer files to give the movie some rhythm.

By double clicking on the spectrogram below the images, you can manage the music settings and, for example, add a start and end fade. Or adjust the track volume.

Select a theme
To go back to video editing, just click on the Home tab. If you're a beginner, the easiest way to style your movie is with one of the automatic themes. There are something for everyone: just select it and hover over the top bar to try them out.

Once you have chosen the theme, you can edit the texts from the timeline. Or, if you want, you can manually add a title, captions and final credits using the appropriate upper buttons.

Add animations and visual effects
From the animation tab you define in detail the fades, on the left side, and the zoom on the images, on the right side. On the visual effects tab,
 instead, apply filters to photos, such as black and white,
sepia or burn.

Create the slideshow
Once the project is finished click on
Save the movie and choose the format
in which to export it. Done!
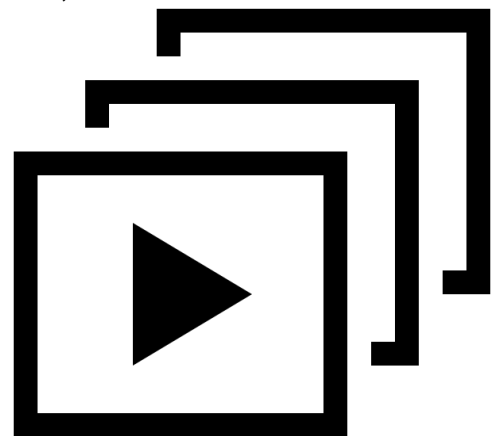
Created by Hea Poh Lin
from Noun Project

Section 3 – Editing videos and images

In this section a collection of movies, short videos, songs, books, etc. we liked and recommend to you.

[How To: Edit Videos the Easy Way in Microsoft Photos](#)
Watch our how-to and learn how easy it is to make videos in Microsoft Photos in Windows 10 using the latest features like filters, 3D effects, and more.

some questions

How to Edit videos and images?

different answers

[Video Editor - Edit video,audio,photos with classic features like trim, split, & crop](#) The easiest-to-use home video editing software with special editing features lets you seamlessly stitch together video clips, music & text, apply effects and get a professional-looking home movie in minutes.

[How to Make a Video with Pictures and Music (Slideshow)](#)

[WeVideo Tutorial](#)
Learn how to use this free online video editor which allows you to edit videos collaboratively with others.

Share your clips through the Social Media

Created by Adnen Kadri
from Noun Project
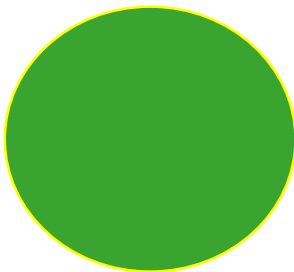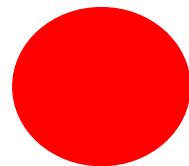
Section 4 – Share your clips through the Social Media

Social media:

what's that?

Social Media: let's understand

Social media are interactive computer-mediated technologies that facilitate the creation and sharing of information, ideas, career interests and other forms of expression via virtual communities and networks. The variety of stand-alone and built-in social media services currently available introduces challenges of definition. Source: [Wikipedia](#)

Focus on Social Media

Users typically access social media services via web-based technologies on desktops and laptops, or download services that offer social media functionality to their mobile devices (e.g., smartphones and tablets). When engaging with these services, users can create highly interactive platforms through which individuals, communities, and organizations can share, co-create, discuss, and modify user-generated content or pre-made content posted online. They "introduce substantial and pervasive changes to communication between organizations, communities, and individuals."Social media changes the way individuals and large organizations communicate. These changes are the focus of the emerging fields of technoselfstudies. Social media differ from paper-based media (e.g., magazines and newspapers) to traditional electronic media such as TV broadcasting in many ways, including quality, reach, frequency, interactivity, usability, immediacy, and performance.

Created by Hassan ali from Noun Project

Social media outlets operate in a dialogic transmission system (many sources to many receivers). This is in contrast to traditional media which operates under a monologic transmission model (one source to many receivers), such as a newspaper which is delivered to many subscribers, or a radio station which broadcasts the same programs to an entire city. Some of the most popular social media websites are Facebook (and its associated Facebook Messenger), Instagram, WhatsApp, Google+, Myspace, LinkedIn, Pinterest, Snap chat, Tumblr, Twitter, Viber, VK, WeChat, Weibo, Baidu Tieba, and Wikia. These social media websites have more than 100,000,000 registered users.
Source: [Wikipedia](#)
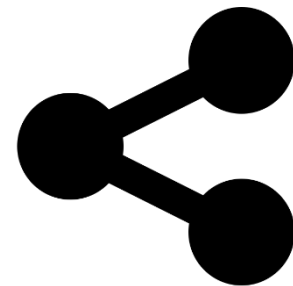
Share the video.
Vimeo, Youtube, Whatsapp

After exporting the file, consider sharing your work with others. You could burn the video to a DVD and give physical copies to people. It is an interesting option especially if you have resumed a wedding or some other private event attended by a few people who may be interested in having a copy of the movie.

If you think the video can have more appeal, upload it to YouTube. If it does not last too long, you can create a YouTube account and upload it relatively quickly. It will be online in no time and you can share it with anyone you want.

If you want to upload the video online, but would prefer to remain private, you can upload it to **Vimeo** or **YouTube**. You can protect the video with a password, so as to make it visible only to people to whom you want to provide it.

Created by priyanka
from Noun Project

Do not use copyrighted music in any video. Uploading copyrighted material to YouTube may result in the removal of the video, or even the cancellation of the account.
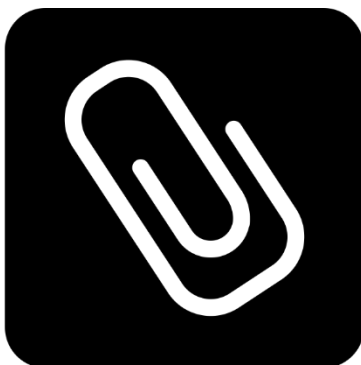
Created by Adnen Kadri
from Noun Project

WhatsApp lets you share photos, videos, audio, locations, and contacts *with* your contacts.
How to send a photo or a video from your Gallery in WhatsApp on Android
Tap the **attach button**. It's the paperclip on the top right of your screen.
Tap **Gallery**.
Choose the photo or video that you'd like to send
Add a **caption** if you'd like.
Tap **Send**.

Share the video.
Facebook, Twitter

To learn how to upload videos to **Facebook** from your PC, all you need to do is connect to the main page of the social network and click on the Photo / Video item located at the top center. At this point, click on the Upload Photo / Video button to select a video on your PC and upload it to Facebook, or click on the Use the webcam button to shoot a live video with the PC webcam and publish it immediately in your diary.

If you have chosen to share a pre-existing movie that you had already saved on your PC, you must click on the Browse button to choose the file to publish, type a message to be published along with the video and click on Publish to start uploading (the duration of the process depends on the size of the video and the speed of your Internet connection).

If, on the other hand, you have chosen to shoot a live video, you must first click on Allow to allow Flash Player to access the camera functions and then on REC to start recording the video. At the end of the registration, you can also associate a message to your video before posting it..

Created by rivda
from Noun Project
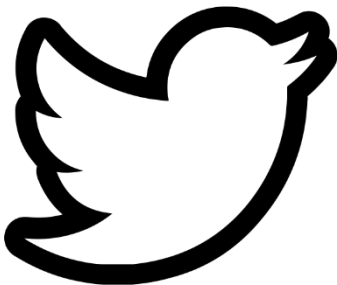
Created by Sara Novovitch
from Noun Project

If you want to insert a video or a photo on **Twitter**, first presses the Tweet button that is placed at the top right as if you wanted to compose a common tweet and wait for the message composition window to be visible on the screen.
Click now on the button with the symbol of a painting (if you hover over the mouse you find the words Add photos and videos) then select, from your computer, the video file you want to share on Twitter and then presses the appropriate button Open attached on the screen to confirm the choice made and start uploading the video on Twitter.
Performed these steps you will be shown on Twitter a player through which you can preview the playback of the selected video. Then press the Done button to confirm the selection of the selected file.

Section 4 – Share

In this section a collection of movies, short videos, songs, books, etc. we liked and recommend to you.

How To Post A YouTube Video On Facebook
How to Download a Video from Facebook - Learn How to Easily Download a Video from Facebook Without Using Any Software.

How to Post YouTube Video on Twitter!

some questions

How to Share a video?

different answers

How to upload video on Vimeo
Learn how to upload video on Vimeo.com. A step-by-step tutorial that describes how one can upload a video on Vimeo.com.

How To Properly Upload Videos To YouTube
Derral Eves explains how to properly upload a YouTube video. As well as explaining how title, descriptions, tags, etc. affect your videos visibility.

The course in two pages

Step 1
Decide the roles

Author & Text

Description:

Director & Photograph

Description:

Music & Sound

Description:

Editing & Social Sharing

Description:

Step 2
Production

Define the idea

Description:

Search & collect info's

Description:

Shoot images, sounds, videos

Description:

Write & record your text

Description:

Step 3
Editing

Video and photo acquisition

Description:

Timeline editing

Description:

Voiceover & sound effects

Description:

Soundtrack & Export

Description:

Step 4
Sharing

Social network account

Description:

Upload video

Description:

Tag friends, relatives & course colleague

Description:

Post and reply to comments and feedback

Description:

The course in two pages
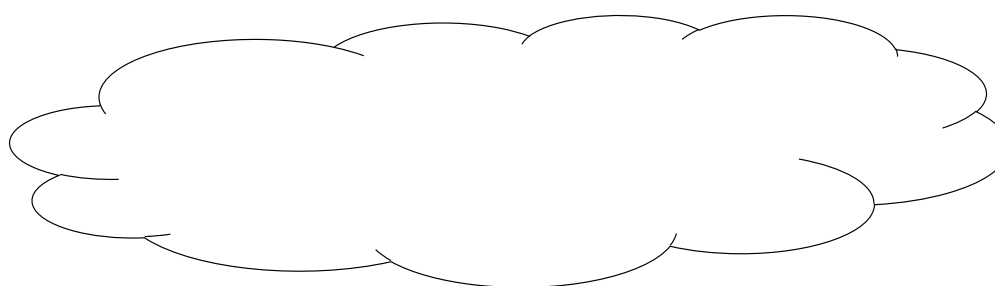
Description:

Description:

Description:

Description:

Walk and Talk
Corso per formatori

Co-funded by the
Erasmus+ Programme
of the European Union

Walk
&Talk

Strumenti innovativi che migliorano
le abilità educative
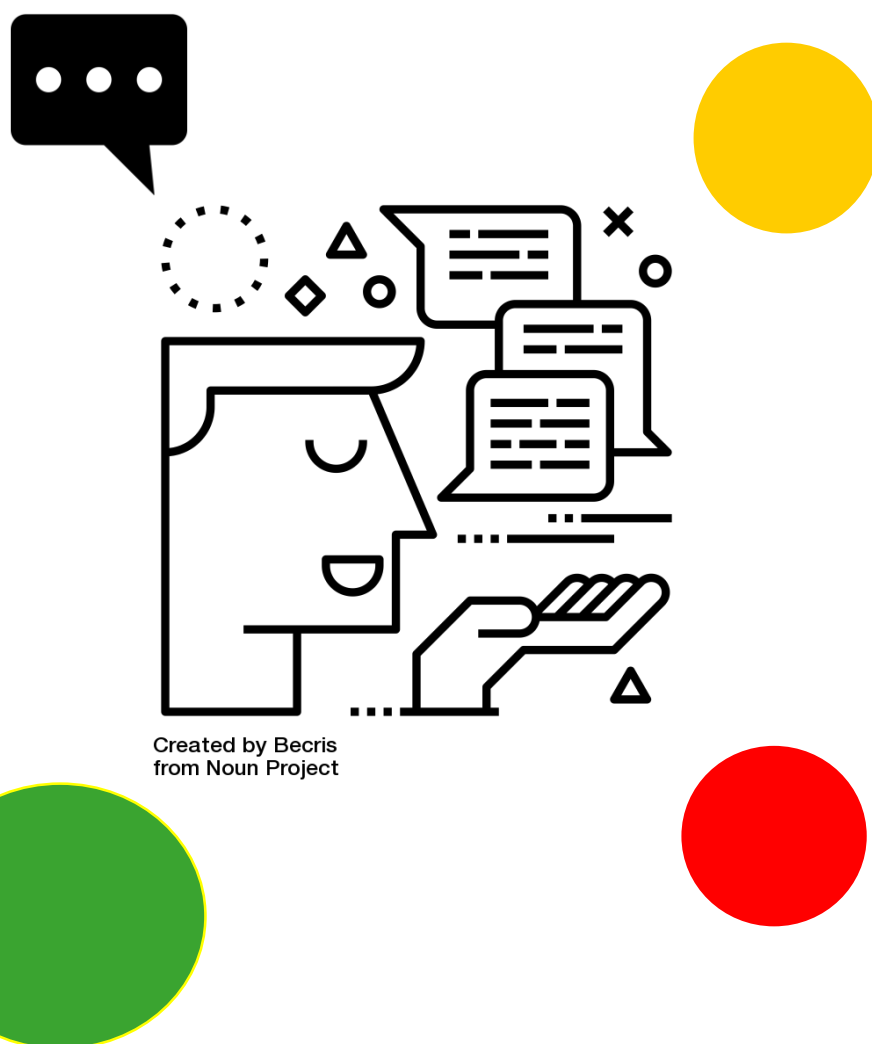# degli anziani

Digital Storytelling in una sessione di Walk&Talk

GOALS

Scopri lo Storytelling
Comprendi come esplorare il luogo in cui camminiamo
Valorizza la via della creatività e dell'ideazione
Comprendere e decidere "L'argomento"
Acquisisci competenze digitali su cellulari e smartphone
Migliora la tua conoscenza digitale...«Cattura, modifica, condividi"
Presentazione dei risultati

La Metodologia dello Storytelling

Created by Becris
from Noun Project

Sezione 1 – La Metodologia dello Storytelling

Storytelling: che cosa è?

Storytelling: Cerchiamo di capire

Storytelling descrive l'attività sociale e culturale di condividere storie, a volte con improvvisazione, teatralità o abbellimenti. Ogni cultura ha le sue storie o narrazioni, che vengono condivise come mezzo di intrattenimento, educazione, conservazione culturale o strumento di propaganda di valori morali.
Elementi cruciali di storie e narrazioni includono trama, personaggi e punto di vista narrativo.
Il termine "narrazione" può riferirsi in senso stretto specificamente allo storytelling orale e anche, in generale, alle tecniche utilizzate in altri media per spiegare o divulgare una storia.
Source: wikipedia

Focus sullo storytelling

Lo storytelling è una pratica didattica consolidata e considerata efficace ai fini dell'apprendimento, perché una storia è più facile da comprendere e ricordare di una spiegazione, perché usa le stesse strategie che le persone usano per dare un significato a ciò che hanno intorno, perché mantiene allo stesso livello la lingua quotidiana e linguaggio accademico. L'uso educativo dello storytelling include una prima parte in cui si impara la grammatica delle narrazioni e una seconda che prevede la creazione di storie come strumento per lo sviluppo di nuove abilità.

"Il re è morto e poi la regina è morta" è una cronaca, "il re è morto e poi la regina è morta di dolore" è una storia (Forster, 1968). Una storia può essere definita come una serie unica di eventi o stati mentali che non hanno una vita o un significato autonomo, ma la acquisiscono solo nella sequenza con cui sono disposti nella trama (Bruner, 1992): nell'esempio l'aggiunta di una singola parola permette di trasformare una cronaca in una storia. Le narrative hanno elementi comuni, il cui equilibrio determina e costruisce il significato di ciò che viene detto (Norris, 2005). Nelle attività didattiche proposte in classe questi elementi possono essere facilmente riconosciuti all'interno di storie note agli studenti, come quelle di film o serie TV, e utilizzati per imparare a interpretarli.

Le nuove tecnologie offrono molteplici strumenti per la creazione di storie: la combinazione dell'arte di inventare una storia e l'uso di una varietà di strumenti multimediali come grafica, audio, video e web si chiama "digital storytelling". Se apparentemente la produzione di questo tipo di prodotto può sembrare semplice, la creazione di uno storytelling digitale richiede una pianificazione dettagliata delle operazioni da svolgere e pone gli studenti nella necessità di utilizzare diversi strumenti tecnologici, oltre a risolvere i problemi che emergono durante il loro uso, sia dal punto di vista della padronanza tecnica che delle dinamiche sociali e comportamentali ad esse correlate.

Come assegnare i ruoli?

I ruoli
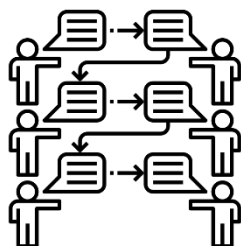
In pratica, è possibile identificare quattro ruoli per la realizzazione di uno storytelling digitale:

1. Autore e Sceneggiatore
Il ruolo dell'autore è quello di definire, in collaborazione con l'altro partecipante del gruppo, il tema principale del racconto Una volta definito l'argomento principale, se necessario, l'Autore inizierà a scrivere poche frasi

2. Regia e Fotografia
Il ruolo del regista è immaginare quale tipo di immagini o foto potrebbero supportare l'argomento principale della storia ... Produrre e scattare alcune foto o solo uno o due video potrebbe essere importante per dare alla storia un impatto audiovisivo.

3. Muciche e Suoni
La musica e i rumori reali del luogo in cuici si trova sono fondamentali per supportare la produzione

4. Montaggio & Social Sharing
Il montaggio è qualcosa che dà all'output finale una caratterizzazione specifica. Attraverso i social media il contenuto finale sarà condiviso e pubblicato.

In un gruppo di quattro, otto, dodici, sedici...

Autore & Sceneggiatore

Description:

Regia & Fotografia

Description:

Musiche & Suoni

Description:
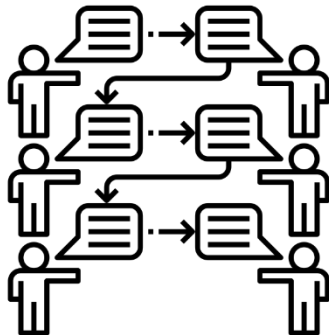
Montaggio & Social Sharing

Description:

Created by Mark S Waterhouse from Noun Project

Come ideare e gestire uno Storyboard

Lo Storyboard

Created by Becris from Noun Project

In pratica, è possibile identificare otto passaggi per la realizzazione di uno storytelling digitale (Morra, 2013):

Definire l'idea iniziale attraverso una breve descrizione, un diagramma, una domanda.

Cerca, raccogli, studia informazioni su quale sarà costruita la storia

Scrivi la storia definendo lo stile della narrazione
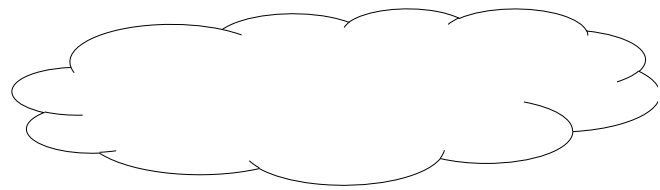
Traduci la storia in una sceneggiatura

Registra immagini, suoni, video

Assembla e ricomponi il materiale

Distribuisci il prodotto

Raccogli e analizza il feedback

Description: _____
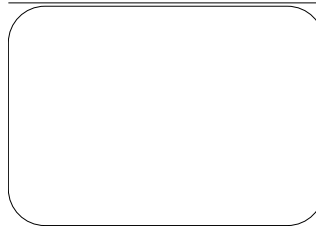
Description: _____

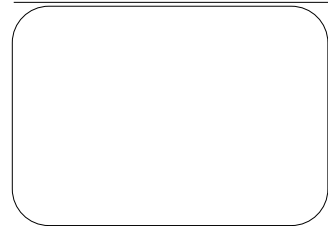Description: _____

Description: _____

Created by Mark S Waterhouse from Noun Project

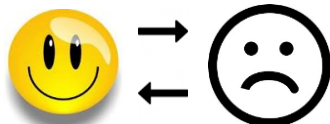# "Storia di un sorriso« esempio di Walk&Talk Digital Story Telling!

SMILE!!

Foto of:
park,
street,
school,
bus,
shop…

Description: **happens when you never think that can happen, in a garden, in a park, in a school, or in every place you are staying…**

Description: **happen when you look at somebody and you just smile**

Description: **Mani times the smile is not accepted or is ignored**

Description: **but when the smile is reciprocal… life became more real!**

E ora iniziamo a creare insieme il tuo
Walk and Talk Digital Story Telling!

Sezione 1: Storytelling

In questa sezione una raccolta di film, brevi video,
canzoni, libri, ecc. Ci è piaciuta e la raccomandiamo.

[Crea una storia digitale](#)
[Cinque consigli per creare una storia](#)

[Perché lo storytelling è così potente nell'era digitale | Ashley Fell | TEDxUniMelb](#)

Stessa domanda

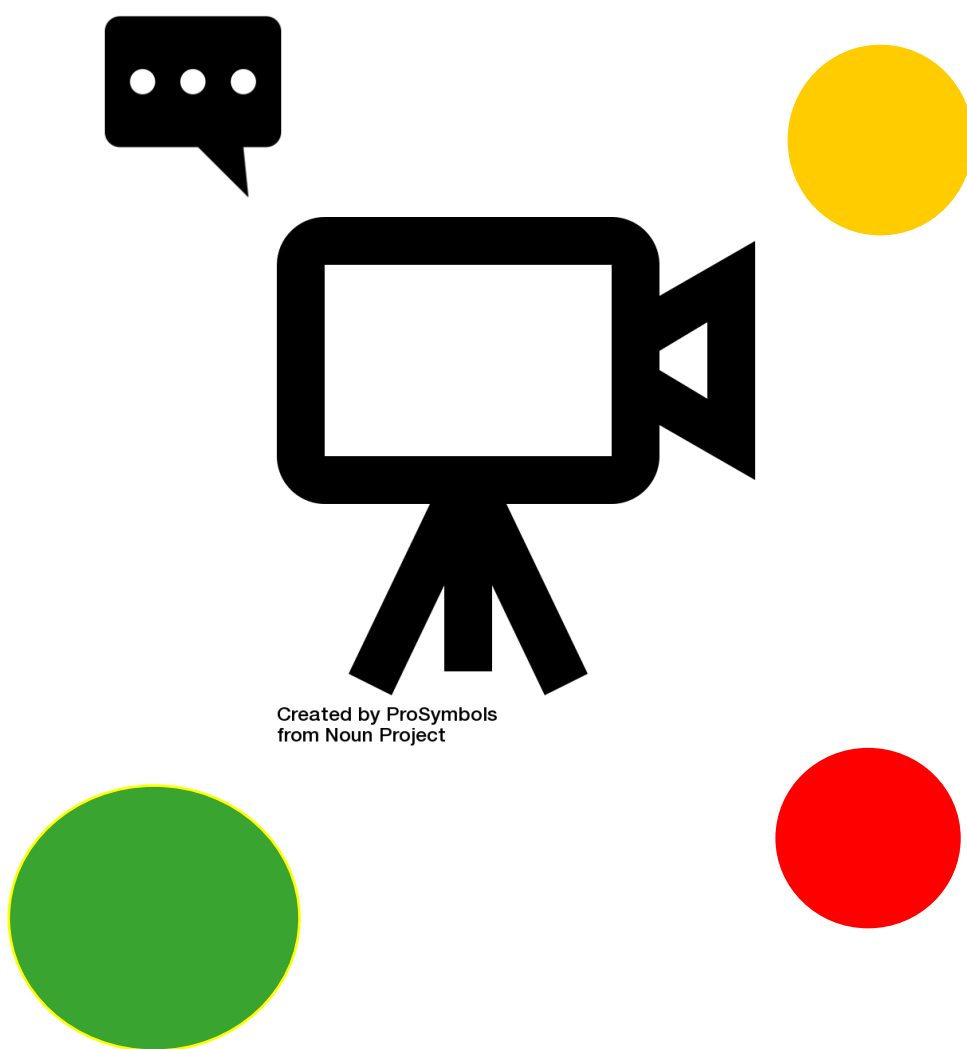# Che significa **digital storytelling***?*

Diverse risposte

[Digital Storytelling di Hans Tullmann](#)

[Digital Storytelling in una scuola elementare](#)

Produzione
di video e foto

Created by ProSymbols
from Noun Project

Produzione di video e foto: che significa?

Produzione di video e foto: cerchiamo di capire

La produzione video è il processo di produzione di contenuti video. È l'equivalente del cinema, ma con immagini registrate digitalmente anziché su pellicola. Ci sono tre fasi della produzione video: pre-produzione, produzione e post-produzione. Source: **Wikipedia**

La fotografia è l'arte, l'applicazione e la pratica di creare immagini durature registrando la luce o ... e il business, così come i suoi usi più diretti per l'arte, la produzione di film e video, scopi ricreativi, hobby e comunicazione di massa. Source: **Wikipedia**

Focus sull'estetica e comunicazione visiva

La realizzazione di un contenuto audio-video è solitamente divisa in tre macro-fasi:

la fase di pre-produzione, caratterizzata dalla ricerca di finanziamenti e personale per la creazione del lavoro che comprende anche la sceneggiatura,

il casting, la selezione dell'equipaggio per le riprese e la selezione della posizione;

la fase di produzione effettiva, in cui gli scatti sono realizzati secondo un programma e una sceneggiatura prestabiliti; e infine la fase di post-produzione video in cui lo "scatto" è "modificato", integrato, ottimizzato e "confezionato" con le parti audio e i titoli
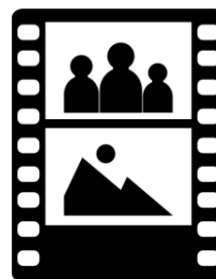
Created by asianson.design
from Noun Project
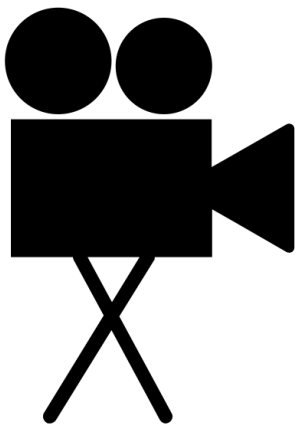
Created by Llisole
from Noun Project

Come fare un video

Se vuoi fare un video di una festa, un evento o un concerto, è meglio avere prima le idee chiare. Dove girerai il video? Per quanto? Cosa farai dopo? Assicurati che i tuoi scatti non rimangano bloccati all'interno della fotocamera; impara a montarli professionalmente e condividili con i tuoi amici. Leggi questo articolo per imparare come realizzare un buon video.

Trova una videocamera. A seconda dei motivi per cui vuoi girare un video, potresti voler investire in una videocamera di alta qualità per realizzare un progetto che abbia un aspetto professionale o utilizzare quello che trovi
• La fotocamera di uno smartphone è molto semplice da usare. Tuttavia, l'inquadratura potrebbe essere un po' instabile e la qualità del suono di solito non è la migliore, ma se vuoi fare un video in modo rapido e semplice, usare il telefono potrebbe essere una buona idea.
• Di solito le videocamere digitali hanno anche l'opzione video, e alcune sono piuttosto economiche e di qualità piuttosto elevata. Le videocamere con memoria SD sono facili da usare e ora possono essere trovate ovunque.
• I prezzi delle videocamere HD hanno una gamma piuttosto ampia, da centinaia a migliaia di euro, e garantiscono una qualità audio-video decisamente professionale**.**

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from Noun Project

Trova le inquadrature migliori. Sia che tu riprenda una festa di compleanno, un concerto, un matrimonio o un altro tipo di evento, raggiungi presto la location e cerca di capire quali sono gli angoli migliori per girare il video. Trova un paio di punti comodi e corri tra le diverse angolazioni per ottenere vari materiali da assemblare e finalizzare in un bellissimo prodotto.

Rimani il più fermo possibile. Se si utilizza la fotocamera del telefono o comunque una fotocamera che non è fissata su un treppiede, cercare di mantenerla il più stabile possibile. Tremore e sfocatura dovuti a una mano ferma possono rovinare tutto il lavoro. Siediti durante le riprese e, se necessario, appoggi le braccia sulle ginocchia o acquista un treppiede.
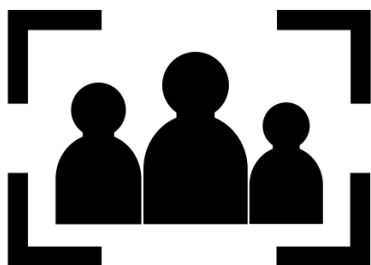
Un errore comune sulle fotocamere del cellulare è quello di **tenere** il telefono in verticale, piuttosto che in **orizzontale**. Quando poi caricherai il video sul PC per montarlo, noterai la presenza di due fastidiose barre laterali sullo schermo.

Rimani il più vicino possibile al soggetto dello scatto se desideri catturare anche il suono. Se si utilizza solo il microfono all'interno della fotocamera, si avrà qualche difficoltà a registrare il suono, a meno che non si sia particolarmente vicini al soggetto**.**

Created by asianson.design
from Noun Project

Come raccontare una storia con le tue foto

Uno degli aspetti affascinanti della fotografia è la capacità di raccontare storie attraverso di essa.
Per un fotografo, l'abilità è quella di trasmettere a chi guarda le proprie foto emozioni, atmosfere, idee, azioni, messaggi ...

Tutti ingredienti che in una buona storia fotografica non devono mancare.
Ci sono diversi tipi e lunghezze di storie fotografiche. Esistono, per esempio, racconti, che possono essere ridotti a uno o due scatti.

Prima di tutto, seleziona la sequenza dei tuoi scatti dall'inizio: deve essere chiaro che è nato per un pubblico e con l'intento di raccontare una storia.

Le storie fotografiche iniziano con l'idea di avere un pubblico. Significa che le immagini avranno una composizione e una sequenza che spiegherà la tua idea senza parole.
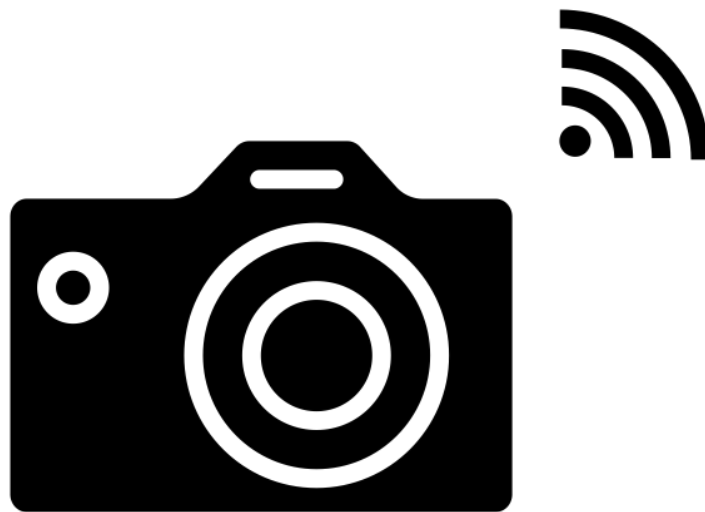
Created by Shocho
from Noun Project

La formula "3 + 1" ingredienti
Le opere fotografiche sono composte da un'apertura, un corpo e una chiusura
In altre parole, un inizio, uno sviluppo e una fine. È compito del montaggio selezionare le foto più impattanti. Per fare questo devi:
1. Avere una forte apertura
2. Sviluppa la storia
3. Avere una fine forte (non necessariamente forte come l'inizio)
Il +1 è la foto chiave
Indica una foto che è forte, potente per qualsiasi motivo (soggetto, composizione, luce) e che catturerà l'attenzione dello spettatore. Può essere ovunque nel corpo di lavoro. Non hai alcuna garanzia che il tuo scatto migliore durante le riprese verrà fuori come vorresti ma ne hai comunque bisogno.

Sezione 2: Produzione di video e foto

In questa sezione una raccolta di film, brevi video, canzoni, libri, ecc. Ci è piaciuta e la raccomandiamo.

Come realizzare video (PROFESSIONAL) con il tuo telefono.
Ti stai chiedendo di creare video di YouTube con il tuo telefono? In questo video ti mostrerò come realizzare un video eccezionale usando solo il tuo telefono !! Dall'illuminazione all'audio all'inquadratura, tutto ciò che serve è il telefono per iniziare a realizzare video.

Stessa domanda

Come fare un video?

Diverse risposte

5 modi per creare IMMEDIATAMENTE VIDEO MIGLIORI!Ti sto mostrando 5 modi in cui puoi fare istantaneamente video migliori. Niente di tutto questo richiede che tu debba acquistare attrezzature extra.

Come modificare i video in modo rapido e semplice
Stai cercando di modificare i video in modo facile e veloce? Non sei un esperto di video editing? Con il software di editor video puoi modificare video bellissimi da casa in pochi minuti.

Effetti speciali: Incredibile prima e dopo
Dietro le quinte di questi film:
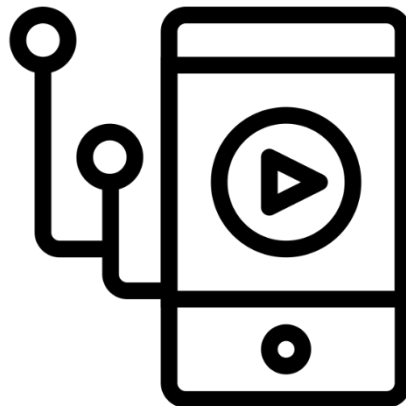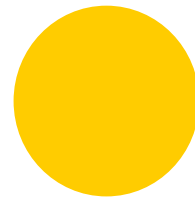"Lo Hobbit: la desolazione di Smaug»
"L'alba del pianeta delle scimmie"
Serie: "Il Trono di Spade" "Guardiani della Galassia" "Man of Steel" "X-Men: Days of Future Past« "The Avengers"
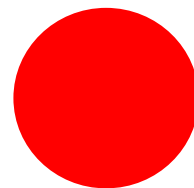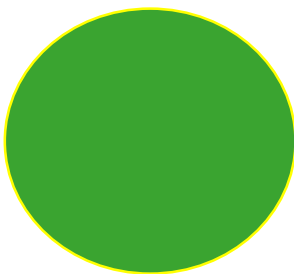
Modifica di video e immagini

Created by Dinosoft Labs
from Noun Project

Sezione 3 – Modifica di video e immagini

Modifica di video e immagini: cerchiamo di capire

Estetica di video e foto:

che cos'è?

L'editing è il processo di selezione e preparazione di supporti scritti, visivi, udibili e cinematografici utilizzati per trasmettere informazioni. Il processo di editing può comportare correzione, sintesi, organizzazione e molte altre modifiche eseguite con l'intenzione di produrre un lavoro corretto, coerente, accurato e completo. Source: Wikipedia

La post-produzione è parte del processo di produzione cinematografica, produzione video e fotografia. La post-produzione include tutte le fasi della produzione che si verificano dopo lo scatto o la registrazione di singoli segmenti di programma.
La tradizionale post produzione (analogica) è stata in gran parte sostituita da un software di editing video che opera su un sistema di editing non lineare. Source: Wikipedia

Focus sulla Post Production

La post-produzione è composta da diversi processi raggruppati sotto un unico nome.
Questi includono in genere:
- Video che modifica l'immagine di un programma televisivo utilizzando un elenco (EDL)
- Scrivere, (ri) registrare e modificare la colonna sonora.
- Aggiunta di effetti speciali principalmente immagini generate al computer (CGI)
- Ottenere una copia digitale da cui verranno prodotte le stampe di rilascio
(reso obsoleto dalle tecnologie del cinema digitale).
- Sound design, effetti sonori, rumori e musica, che culminano in a processo noto come re-registrazione o mixaggio audio con apparecchiature audio professionali.
- Trasferimento di pellicole cinematografiche a colori e correzione del colore

Created by Iconstock
from Noun Project

La fase di post-produzione della creazione di un film richiede in genere più tempo rispetto alle riprese del film e può richiedere diversi mesi perché completare l'editing, la correzione del colore e l'aggiunta di musica e suoni. Il processo di modifica di un film è anche visto come la seconda regia perché attraverso la post-produzione è possibile modificare l'intenzione del film.

Inoltre, attraverso l'uso di strumenti per la valutazione del colore e l'aggiunta di musica e suoni, l'atmosfera del film può essere pesantemente influenzata. Ad esempio, è associato un film colorato di blu
con un'atmosfera fredda e la scelta della musica e dell'audio aumenta l'effetto delle scene mostrate al pubblico.
Source: Wikipedia
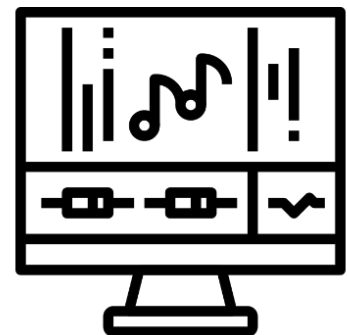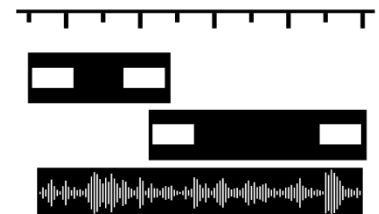
Created by Leinad Lehmko
from Noun Project

Post produzione

Carica tutto il materiale sul tuo computer. Dopo aver ripreso l'intero film, caricalo sul PC e modificalo. La maggior parte delle fotocamere può essere collegata al PC tramite USB o tramite memoria SD che può essere rimossa dalla stessa telecamera. Segui le istruzioni nel manuale della fotocamera che hai utilizzato.

Duplica il filmato, così durante la fase di post produzione sarai in grado di apportare tutte le modifiche necessarie, avendo sempre la possibilità di tornare al file originale. Puoi sempre ricominciare dall'inizio.

Scarica un software di editing video. A meno che tu non abbia realizzato un materiale perfetto e desideri mantenere il video così com'è, dovresti procurarti un software di editing intuitivo che ti consenta di tagliare, aggiungere musica e regolare impostazioni di vario tipo. Se si desidera aggiungere didascalie o migliorare l'audio, sarà necessario utilizzare un software di questo tipo.

Tra i più popolari software di editing gratuito ci sono:
• **iMovie.**
• **Windows Movie Maker.**
• **Avidemux.**

Altri software di editing, più professionali:
• **Apple Final Cut Pro.**
• **Corel VideoStudio Pro.**
• **Adobe Premiere Elements.**
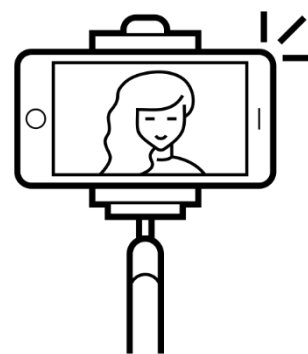
Created by Nikita Kozin
from Noun Project

Taglia le parti superflue. Una volta caricato l'intero film sul software, inizia a tagliare ciò che vuoi non faccia parte del risultato finale. Taglia le sequenze che tendono a ripetersi e raccogli solo gli scatti migliori. A seconda del video che stai per realizzare, puoi decidere tra un risultato informale e "ondeggiante" o orientarti su un prodotto più preciso e professionale. Fai le cose in base al criterio che hai in mente.
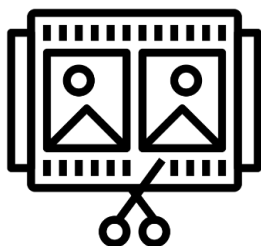
Created by Iconstock
from Noun Project

Created by Path Lord
from Noun Project

Aggiungi effetti sonori o musica. Aggiungi della musica che hai sul PC e usala come colonna sonora per sottolineare alcuni passaggi del video, oppure rimuovi l'intero audio del video e sostituiscilo con un brano. Può essere un buon modo per aggirare i problemi di riprese audio di scarsa qualità fatte con un telefono.

Concludere il progetto. Al termine, terminare il progetto esportando il file del video finale, ad esempio .avi o .mov. Apri con software di riproduzione come Windows Media Player o Quicktime e dai un'occhiata al tuo lavoro.

Come realizzare un video con foto e musica

Un'immagine, è noto, vale più di mille parole, ma se aggiungi anche una bella musica di sottofondo, l'effetto finale sarà sicuramente ancora più spettacolare. Proprio per questo motivo, realizzare un video con foto e musica può sicuramente essere un'ottima soluzione per mostrare i tuoi scatti ad altre persone in modo diverso e accattivante.

Per realizzare un video con foto e musica hai a disposizione diverse soluzioni. La soluzione migliore è senza dubbio quella rappresentata dai servizi online, che ti permettono di creare slideshow di foto senza dover scaricare nulla, ma ci sono anche software "offline" molto validi e app per smartphone / tablet che ti permettono di ottenere risultati degni di nota senza sforzo. In breve: sta a te scegliere la soluzione più adatta alle tue esigenze.

Realizza un video con foto e musica online
Come detto le soluzioni più immediate per realizzare video con foto e musica sono quelle online. Ecco alcuni esempi interessanti.
Sharalike
Photopeach

Se preferisci i programmi "offline" da installare sul tuo computer non ti sarà difficile trovare quello che fa per te.
Movie Maker (Windows)
Photo (macOS)

Created by NTT
from Noun Project

App per fare un video con foto e musica
Ti piacerebbe realizzare un video con foto e musica direttamente dal tuo smartphone o tablet? Alcune soluzioni che dovrebbero fare per te.
Quik (Android / iOS)
Google Photos (Android / iOS)
VivaVideo (Android / iOS)
Sharalike (Android / iOS)
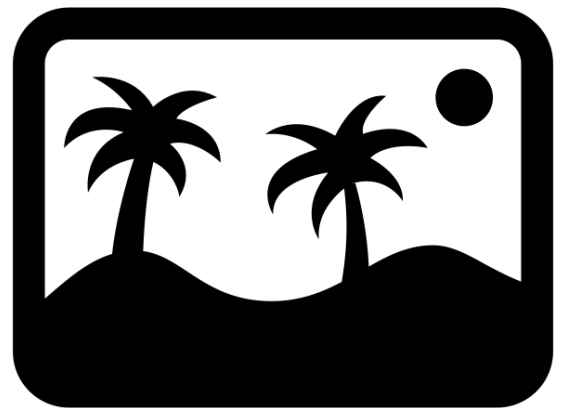
Created by Creative Stall
from Noun Project

Creare uno slideshow

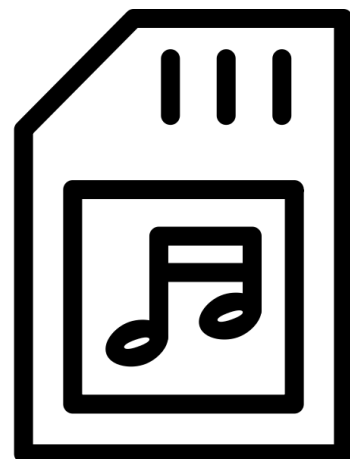Mucchi di foto delle vacanze impilate nella scheda SD della fotocamera o nei meandri del disco rigido del computer: cosa farne? Con Windows Movie Maker o programmi simili, puoi creare video artistici con le tue foto e una base musicale in pochi semplici passaggi.

Preparazione
Prima scarica e installa Windows Movie Maker sul tuo computer. Quindi metti tutte le foto in una singola cartella e trova una traccia di accompagnamento in MP3 da aggiungere al video.

Importa le immagini
Per iniziare, fai clic sulla grande casella sulla destra, selezionare le immagini e quindi fai clic su 'Apri'. Puoi aggiungere più foto in qualsiasi momento facendo clic sull'icona in alto a sinistra.

Nella finestra di destra, visualizza l'anteprima del tuo video. La sinistra è invece la tua timeline, dove puoi modificare il film. Puoi rimuovere le immagini selezionandole e premendo Canc, o cambiare l'ordine con un semplice trascinamento.

Aggiungi musica
Utilizza il pulsante "Aggiungi musica" per scegliere la colonna sonora del tuo video. Basta premere e selezionare la traccia tra i file del computer per dare ritmo al video.

Facendo doppio clic sullo spettrogramma sotto le immagini, è possibile gestire le impostazioni della musica e, ad esempio, aggiungere una dissolvenza iniziale e finale. O regola il volume della traccia.

Seleziona un tema
Per tornare all'editing video, fai clic sulla scheda Home. Se sei un principiante, il modo più semplice per personalizzare il tuo film è con uno dei temi automatici. Ce n'è per tutti i gusti: selezionalo e passa il mouse sopra la barra in alto per provarli.

Una volta scelto il tema, puoi modificare i testi dalla timeline. Oppure, se lo desideri, puoi aggiungere manualmente un titolo, didascalie e crediti finali utilizzando i pulsanti superiori appropriati.

Aggiungi animazioni ed effetti visivi
Definisci in dettaglio le dissolvenze, sul lato sinistro e lo zoom sulle immagini, dal lato giusto. Nella scheda degli effetti visivi, invece, applica i filtri alle foto, ad esempio bianco e nero, seppia o bruciatura.

Crea lo slideshow
Una volta che il progetto è finito clicca su Salva il video e scegli il formato in cui esportarlo. Fatto!
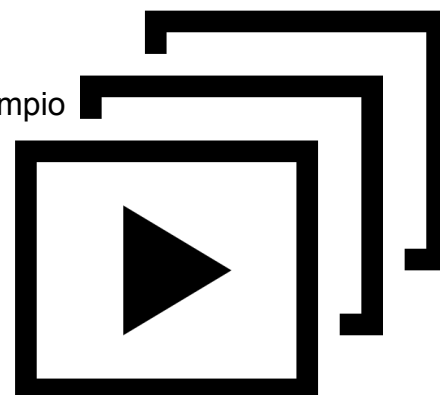
Created by Hea Poh Lin
from Noun Project

In questa sezione una raccolta di film, brevi video, canzoni, libri, ecc. Ci è piaciuta e la raccomandiamo.

[How-to: Modifica i video in modo semplice con Microsoft Photos](#)
Guarda il nostro how-to e scopri quanto è facile realizzare video in Microsoft Photos in Windows 10 utilizzando le funzionalità più recenti come filtri, effetti 3D e altro ancora.

Stessa domanda

Come modificare video e immagini?

Diverse risposte

[Editor video - Modifica video, audio, foto con funzioni classiche come trim, split, & crop](#)
Il software di editing video domestico più semplice da utilizzare con funzioni di modifica speciali ti consente di ricamare insieme clip video, musica e testo, applicare effetti e ottenere un filmato dall'aspetto professionale in pochi minuti.
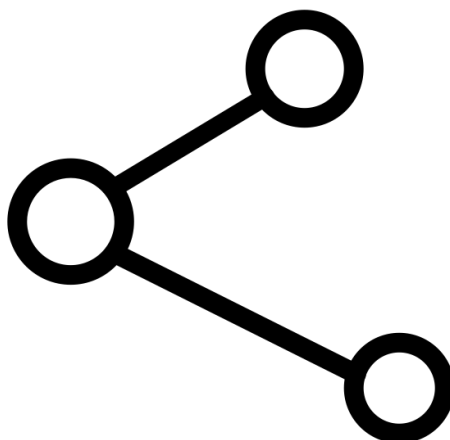
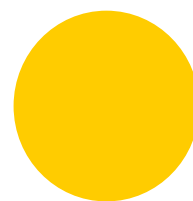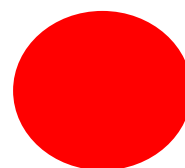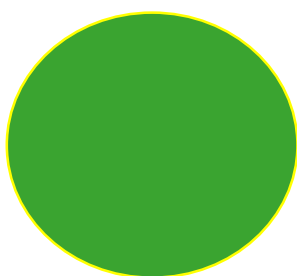[Come realizzare un video con immagini e musica (Slideshow)](#)

[WeVideo Tutorial](#)
Scopri come utilizzare questo editor di video online gratuito che ti consente di modificare i video in collaborazione con altri.

Condividi le tue clip attraverso i social media

Created by Adnen Kadri
from Noun Project

Social media:

che cosa sono?

Social Media: cerchiamo di capire…

I social media sono tecnologie interattive computerizzate che facilitano la creazione e la condivisione di informazioni, idee, interessi di carriera e altre forme di espressione attraverso comunità virtuali e reti. La varietà di servizi dei social media attualmente disponibili presenta notevoli sfide.
Source: Wikipedia

Focus su i Social Media

Gli utenti di solito accedono ai social media tramite tecnologie basate sul Web su desktop e laptop o scaricano servizi che offrono funzionalità di social media sui loro dispositivi mobili (ad esempio smartphone e tablet). Quando si interagisce con questi servizi, gli utenti possono creare piattaforme altamente interattive attraverso le quali individui, comunità e organizzazioni possono condividere, co-creare, discutere e modificare contenuti generati dagli utenti o contenuti pubblicati online. "Introducono cambiamenti sostanziali e pervasivi alla comunicazione tra organizzazioni, comunità e individui". I social media cambiano il modo in cui individui e grandi organizzazioni comunicano.

Questi cambiamenti sono al centro dei campi emergenti di technoselfstudies.

I social media differiscono dai supporti cartacei dei media elettronici tradizionali in molti modi, tra cui qualità, portata, frequenza, interattività, usabilità, immediatezza e prestazioni.

I social media funzionano in un sistema di trasmissione dialogico (molte fonti a molti destinatari). Ciò è in contrasto con i media tradizionali che operano sotto un modello di trasmissione monologica (una fonte per molti ricevitori), come un giornale consegnato a molti abbonati o una stazione radio che trasmette gli stessi programmi a un'intera città. Alcuni dei più popolari siti di social media sono Facebook (e il suo associato Facebook Messenger), Instagram, WhatsApp, Google+, Myspace, LinkedIn, Pinterest, Snapchat, Tumblr, Twitter, Viber, VK, WeChat, Weibo, Baidu Tieba e Wikia. Questi siti web di social media hanno più di 100.000.000 di utenti registrati.
Source: Wikipedia
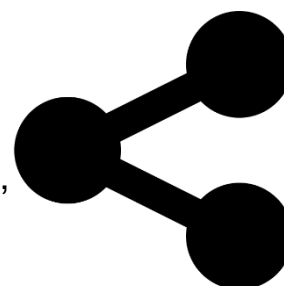
Created by Hassan ali
from Noun Project

Condividi il video.
Vimeo, Youtube, Whatsapp

Dopo aver esportato il file, considera di condividere il tuo lavoro con altri. È possibile masterizzare il video su un DVD e fornire copie fisiche alle persone. È un'opzione interessante soprattutto se hai ripreso un matrimonio o qualche altro evento privato a cui partecipano alcune persone che potrebbero essere interessate ad avere una copia del video.

Se pensi che il video possa avere più appeal, caricalo su YouTube. Se non dura troppo a lungo, puoi creare un account YouTube e caricarlo in tempi relativamente brevi. Sarà online in pochissimo tempo e potrai condividerlo con chiunque tu voglia.

Se vuoi caricare il video online, ma preferiresti rimanere privato, puoi caricarlo su **Vimeo** o **YouTube**. È possibile proteggere il video con una password, in modo da renderlo visibile solo alle persone a cui si desidera fornirlo.
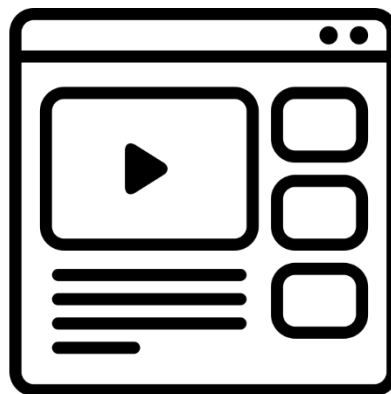
Created by priyanka
from Noun Project

Non utilizzare musica protetta da copyright in nessun video. Il caricamento di materiale protetto da copyright su YouTube può comportare la rimozione del video o persino la cancellazione dell'account.
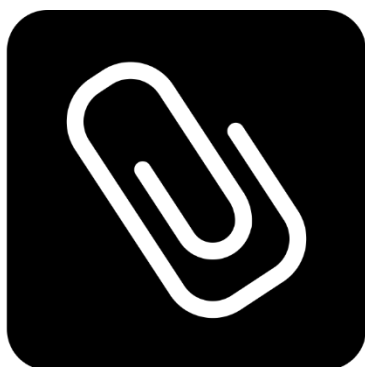
Created by Adnen Kadri
from Noun Project

WhatsApp ti consente di condividere foto, video, audio, luoghi e contatti con i tuoi contatti.
Come inviare una foto o un video dalla tua galleria su WhatsApp.
Tocca il pulsante **Allega**. È la graffetta in alto a destra dello schermo.
Tocca **Galleria**.
Scegli la foto o il video che desideri inviare Aggiungi una didascalia, se lo desideri.
Tocca quindi **Invia.**

Condividi il video.
Facebook, Twitter

Per sapere come caricare video su Facebook dal tuo PC, tutto ciò che devi fare è collegarti alla pagina principale del social network e cliccare sulla voce Foto / Video posizionata in alto al centro. A questo punto, fai clic sul pulsante Carica foto / video per selezionare un video sul PC e caricalo su Facebook, oppure fai clic sul pulsante Usa la webcam per riprendere un video in diretta con la webcam del PC e pubblicarlo immediatamente nel tuo diario.

Se hai scelto di condividere un film preesistente che avevi già salvato sul tuo PC, devi fare clic sul pulsante Sfoglia per scegliere il file da pubblicare, digitare un messaggio da pubblicare insieme al video e fare clic su Pubblica per iniziare caricamento (la durata del processo dipende dalla dimensione del video e dalla velocità della tua connessione Internet).

Created by rivda
from Noun Project

Se, d'altra parte, hai scelto di girare un video dal vivo, devi prima fare clic su Consenti per consentire a Flash Player di accedere alle funzioni della fotocamera e quindi su REC per avviare la registrazione del video. Alla fine della registrazione, puoi anche associare un messaggio al tuo video prima di pubblicarlo.
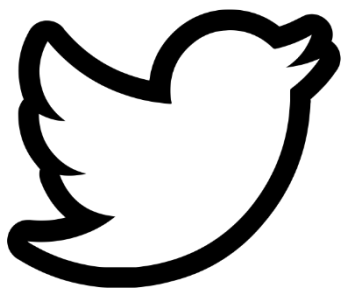
Created by Sara Novovitch
from Noun Project

Se vuoi inserire un video o una foto su Twitter, premi prima il pulsante Tweet collocato in alto a destra e aspetta che la finestra di composizione del messaggio sia visibile sullo schermo.
Clicca ora sul pulsante con il simbolo di un dipinto (se passi il mouse trovi le parole Aggiungi foto e video) quindi seleziona, dal tuo computer, il file video che vuoi condividere su Twitter e quindi pigia sul pulsante appropriato Apri allegato sullo schermo per confermare la scelta effettuata e iniziare a caricare il video su Twitter.
Eseguiti questi passaggi ti verrà mostrato su Twitter un lettore attraverso il quale è possibile visualizzare in anteprima la riproduzione del video selezionato. Quindi premere il pulsante Fine per confermare la selezione del file selezionato.

In questa sezione una raccolta di film, brevi video, canzoni, libri, ecc. Ci è piaciuta e la raccomandiamo.
.

Come pubblicare un video di YouTube su Facebook
Scopri come scaricare facilmente un video da Facebook senza utilizzare alcun software.

Come postare i video di YouTube su Twitter!

Stessa domanda

Come condividere un video?

diverse risposte

Come caricare video su Vimeo
Scopri come caricare video su Vimeo.com. Un tutorial passo-passo che descrive come caricare un video su Vimeo.com.

Come caricare correttamente video su YouTube
Derral Eves spiega come caricare correttamente un video di YouTube. Oltre a spiegare come il titolo, le descrizioni, i tag e così via influenzano la visibilità dei tuoi video.

Il corso in due pagine

Cominciamo!
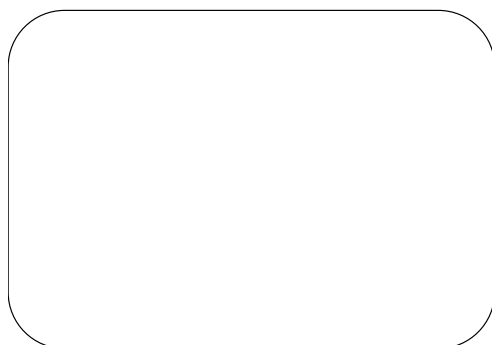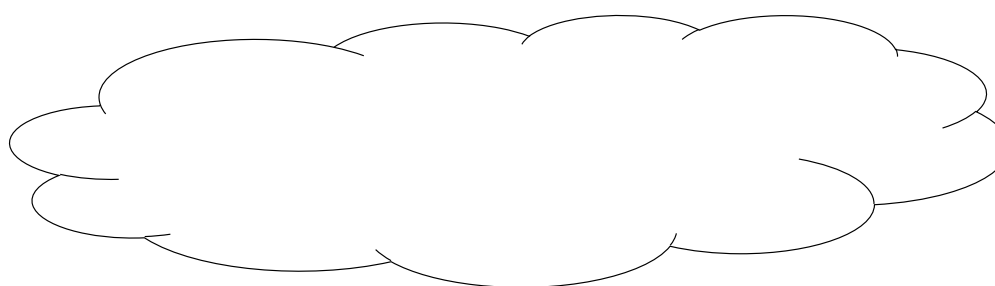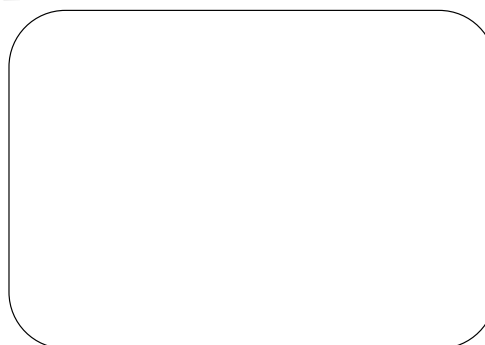
Step 1
Decide the roles

**Author
&
Text**

Description:

**Director
&
Photograph**

Description:

**Music
&
Sound**

Description:

**Editing
&
Social Sharing**

Description:

Step 2
Production

**Define the
idea**

Description:

**Search &
collect info's**

Description:

**Shoot images,
sounds, videos**

Description:

**Write & record
your text**

Description:

Step 3
Editing

**Video and photo
acquisition**

Description:

Timeline editing

Description:

**Voiceover
&
sound effects**

Description:

**Soundtrack
&
Export**

Description:

Step 4
Sharing

**Social network
account**

Description:

**Upload
video**

Description:

**Tag friends,
relatives &
course colleague**

Description:

**Post and reply
to
comments
and feedback**

Description:

Il corso in due pagine

Description:

Description:

Description:

Description:

Project Title: Walk'n'Talk
Project Number: 2016-1-DE02-KA204-003413

Health at Senior Age - FAST recognition of stroke

Stroke
Common causes, symptoms and prevention mechanisms

➢ **Stroke** is the world's fifth leading cause of death, and the second leading cause of death **for people above 60**, as well as one of the major causes for disability.

➢ But what exactly is stroke, how can we prevent it and, more importantly, how do we avoid the risk of secondary stroke if we have already experienced one?

➢ A stroke occurs when blood flow to the brain is supressed or disrupted, resulting in the brain cells being deprived of oxygen, which leads to death of brain tissue and loss of motor and speech functions.

➢ The severity of the stroke is determined by the area of the brain affected, the time elapsed before appropriate medical measures are taken and by the amount of brain tissue that has been damaged.

Created by Clockwise
from Noun Project

Depending on the size of the clot or the severity of the hemorrhage, as well as the region of the brain that is affected by the loss of blood flow, symptoms can vary considerably.

Possible effects include permanent loss of speech, as well as movement and/or memory dysfunctions.

Created by Grégory Montigny
from Noun Project

Stroke
Common causes, symptoms and prevention mechanisms

Strokes are caused by brain aneurysms, the rupture or bursting of a cerebral blood vessel, followed by hemorrhage and swelling in the brain, or by blood clots travelling through arteries to smaller blood vessels, clogging them and preventing the supply of blood to the brain.

Hemorrhagic stroke and ischemic stroke

HEMORRHAGIC STROKE

❑ Consists of a ruptured brain aneurysm or a weakened, leaking blood vessel.

❑ Despite being less common (only 15%), hemorrhagic strokes are responsible for about 40% of all stroke deaths.

❑ Blood spilling into the brain or around it causes pressure and swelling, leading to tissue and cell damage.

❑ Depending on where the bleeding is localized, the stroke may be caused by i**ntracerebral hemorrhage**, which means that a blood vessel located in the brain bursts, leaking blood into and around brain tissue, or **subarachnoid hemorrhage** which means that the bleeding occurs in the area between the brain and the tissue covering it (subarachnoid space).

ISCHEMIC STROKE

❑ Occurs when a blood vessel is clogged, obstructing the flow of blood to the brain.

❑ Ischemic strokes represent nearly 87% of all strokes.

❑ One of the most important risk factors is **high blood pressure**.

❑ There are two types of ischemic stroke:

❖ In an **embolic stroke**, a blood clot or a fragment of plaque is formed elsewhere in the body (most of the times, in the heart) and travels towards the brain. Once it reaches a small enough blood vessel, it gets stuck there and blocks blood flow.

❖ A **thrombotic stroke** is caused by a deposit or clot that forms on one of the arteries transporting blood to the brain. Atherosclerosis and high cholesterol levels are two of the most important risk factors.

Stroke
Common causes, symptoms and prevention mechanisms

T

I

A

❑ A Transient Ischemic Attack (TIA) occurs when blood flow to the brain is shortly interrupted. It generally doesn't cause permanent damage, but it is a serious warning sign for the possibility of a future stoke.

❑ Some of the usual causes for TIA are:

1. **Low blood flow** on a major artery carrying blood to the brain (such as the carotid artery).

2. A **pre-existent blood clot** which decomposes into smaller pieces that travel to the brain, blocking one of its blood vessels.

3. Plaque build-up or some other form of **narrowing of a smaller blood vessel in the brain** which briefly prevents blood flow.

❑ It is important to note that 40% of the people who experienced a TIA will have an actual stroke. Moreover, the symptoms for TIA and stroke are the same.

➢ In case a person has suffered a TIA, medical procedures should be followed by a number of lifestyle changes:

❖ Limited alcohol consumption;
❖ Giving up smoking;
❖ Switching to a healthy diet;
❖ Increasing the level of physical activity (jogging, aerobics, fitness, etc.);

➢ Apart from that, a healthcare provider could recommend medication to treat pre-existing risk factors, such as high blood pressure, high cholesterol or heart disease, or may prescribe blood thinners for the prevention of clots.
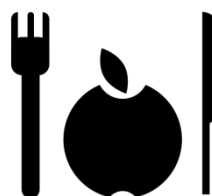
➢ If a TIA is caused by a blockage in the carotid artery (the main blood vessel supplying blood to the brain), surgery might be needed.

Stroke
Signs and symptoms

❑ Detecting the **signs and symptoms** of a stroke in a timely manner ensures access to adequate medical treatment. Even if someone experiences mild or momentary symptoms that do not last for more than 24 hours, hospitalization is of the utmost importance, improving one's chances for significant recovery.

❑ The signs and symptoms of a stroke **occur suddenly** and frequently include:

1. Dizziness, lack of balance or coordination;
2. Intense headache for no apparent reason;
3. Numbness or weakness of face, arms or legs (commonly on one side only);
4. Difficulty seeing with one or both eyes;
5. Confusion and difficulty understanding what others are saying;
6. Difficulty swallowing, in the absence of known medical conditions.

❑ In order to obtain a better understanding and a faster recognition of stroke symptoms, an acronym model has been developed:

FACE **–** one side of the face is drooping (smile holds only in one corner, the other one facing downwards);

Created by Dev Patel from Noun Project

ARM **–** one of the arms is uncoordinated and it keeps falling when the person tries to lift it or sustain an object;

SPEECH **–** is generally incoherent or slurred, dragging on sounds or pronouncing words in a strange, strenuous manner, even exhibiting what is known as **word salad**.

Created by Gregor Cresnar from Noun Project

TIME **–** is of the essence. Do not waste any minute . **Call 112** and report a possible stroke immediately. Note the exact time when the first symptom appeared. Available lines of treatment depend on this crucial detail.

Stroke
Common causes and risk factors

❑ Avoiding stroke often relies on increased awareness regarding the main **risk factors**.

Stroke risk factors

Medical factors
- High blood pressure;
- High cholesterol;
- Diabetes;
- Atrial fibrillation (irregular heartbeat);
- Circulatory system dysfunctions (atherosclerosis);
- Carotid artery disease.

Lifestyle factors
- Unhealthy eating;
- Smoking habit;
- Alcohol consumption;
- Lack of physical activity.

Uncontrollable factors
- Family history;
- Previous stroke (TIA episode);
- Age;
- Gender;
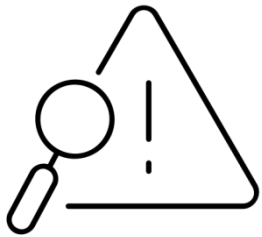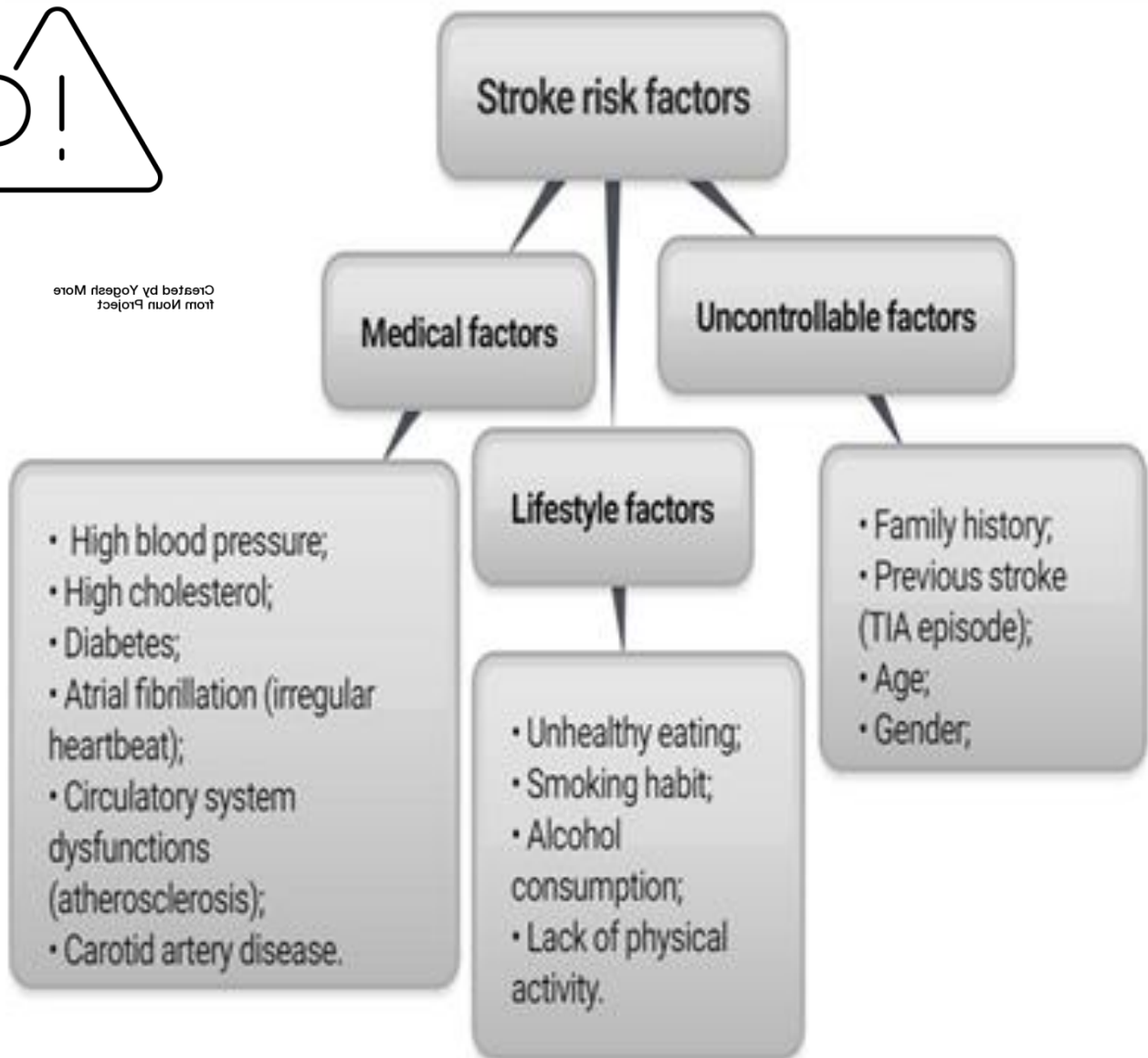
• **Family history –** There is a high probability of stroke if one of the family members has suffered a stroke or a heart attack at an early age.

• Although strokes can occur at any point in a person's life, after the **age** of 55, the risk of stroke doubles for every ten years that person lives. Thus, stroke has a higher incidence in the elderly and the consequences are much more severe, including the prevalence of death.

• As for **gender**, women suffer more strokes yearly than men, due to the fact that they live longer. Nevertheless, experiencing stroke at an elderly age also signifies suffering greater disability. For **men**, stroke incidence is **higher at younger ages**.

Stroke

A guideline for prevention

❑ Preventing a stroke entails following a series of steps:
1. Identify the risk factors that apply to you particular situation and keep them monitored;
2. Work towards considerably reducing their impact on your general health;
3. Recognize stroke symptoms: memorize FAST and other common signs in order to be able to alert competent medical authorities in case of experiencing or witnessing stroke.

PRIORITIES

❑ It is highly important to know the difference between a TIA and full-blown stroke. Although they differ mainly in intensity, the relevant data is timeframe. Transient Ischemic Attack consists of a focal neurological deficit lasting less than 24 hours.

Created by Delwar Hossain from Noun Project

❑ Symptoms lasting for more than 24 hours or the presence of a significant brain lesion are undoubtful criteria for stroke diagnosis.

❑ In case a stroke has aready occurred, the focus should be on preventing a secondary, perhaps fatal one. The aim is to ensure emotional support and to promote mobility and self-help (making sure that the patient remains as highly functional and autonomous as possible).

Created by Marek Polakovic from Noun Project

❑ **Stroke Prevention Programmes**: initiating a number of projects aimed at increasing awareness in stroke and stroke-related symptoms constitutes an important first step towards the dissemination of crucial information in stroke recognition. The more informed people are, the more effective the prevention strategy becomes.
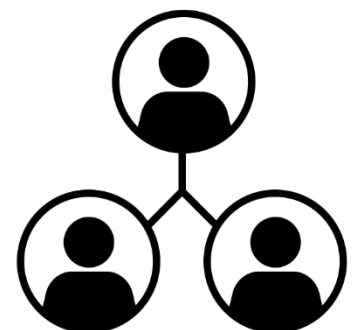
Created by Laymik from Noun Project

Stroke
Focus on recovery

❑ Despite being the **fifth leading cause of death**, and one of the main causes for adult long-term dissability, it is a myth that surviving a stroke necessarily means impairment in all cases. The quality of life and subjective well-being of stroke survivors greatly depends on quickly **recovery strategies** are implemented and how throroughly they are followed.

❑ The recovery timeframe can vary significantly; whereas some of the stroke survivors regain most of their previous functionality in as quickly as two to three months after a stroke, for the majority the process spans well into the first or second year.

❑ Some of the factors that directly influence progress and recovery after stroke are:

➢ The region of the brain affected by lack of oxygenated blood or hemorrhage;
➢ The amount of tissue affected;
➢ The persistence of symptoms;
➢ The general health state prior to the stroke (how healthy someone was before);
➢ The quantity and quality of rehabilitation programmes (therapy can begin a few days after becoming stable again, at the hospital, in a rehabilitation unit, or at home, with the help of specialised personnel);

Created by gilbert bages
from Noun Project

The efficacy of recovery strategies decreases proportionally with age. Statistically, 40% of patients who suffered a stroke are left with moderate functional impairments, while 15 to 30% are left with severe disability.

Furthermore, "patients older than 85 years were nearly ten times as likely to show a low response to rehabilitation in activities of daily living and nearly six times as likely to show low response in mobility as younger patients". (Michael & Shaughnessy, 2006)

Conclusion

Even though the chances of having a stroke increase exponentially as we grow older,, actions implemented in order to manage risk and facilitate age appropriate treatment can significantly reduce its occurrence and impact.

Stroke

Common causes, symptoms and prevention mechanisms

This section provides a collection of web pages, bibliographiical references and articles that can be accessed on the topic.
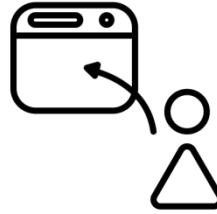
Created by Evgeni Moryakov
from Noun Project

National Stroke Association

Signs and Symptoms of Stroke

Where can I find further information about STROKE?

Stroke Foundation

Model of Stroke Care (2012)

Bibliography

Created by Fasobrun Jamil
from Noun Project

Michael, K. M., & Shaughnessy, M. (2006). Stroke prevention and management in older adults. *Journal of Cardiovascular Nursing*, *21*(5), S21-S26.

Sacco, R. L., Adams, R., Albers, G., Alberts, M. J., Benavente, O., Furie, K., ... & Johnston, S. C. (2006). Guidelines for prevention of stroke in patients with ischemic stroke or transient ischemic attack: a statement for healthcare professionals from the American Heart Association/American Stroke Association Council on Stroke: co-sponsored by the Council on Cardiovascular Radiology and Intervention: the American Academy of Neurology affirms the value of this guideline. *Circulation*, *113*(10), e409-e449.
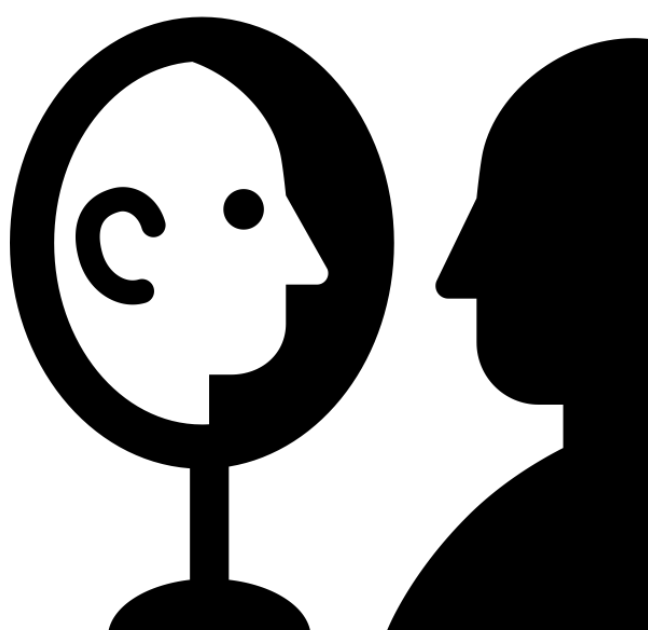
Project Title: Walk'n'Talk
Project Number: 2016-1-DE02-KA204-003413

Self-presentation and group dynamics for seniors 65+

Created by Luis Prado
from Noun Project

Self-presentation and group dynamics for seniors 65+

Key concepts:

Group dynamics is a theory, method and application focused to the influential actions, processes, and changes that take place in groups.

Group dynamics exercise is an activity proposed by moderator for an small group (optimum 7-12 persons) in which members of this group interacts for reach the proposed goal. It is observed how members is centered on task and relations.

Group is more than sum of the interpersonal relations! (Gestalt principle)

GD fields:
• action-research (K. Lewin);
• planned-change (K.D. Benne);
• training-group (K.D. Benne & L.Bradford);
• meeting-group (C. Rogers);

Purpose of GD:
• To create and develop a (small) social group;
• To explore and to share thoughts (opinions, attitudes), affects (emotions, feelings), motivations between members of the group;
• To enrich self-knowledge and knowledge of the others members of the group;
• To help understand what is informal group roles, the advantages and disadvantages. To define own group role and to value positive characteristics
• To encourage cooperation between members of the group

Functions of GD (Leclerc, 1999)**:**
• Communication – mutual understanding and understand interpersonal interactions;
• Metacommunication – observing and comprehending group processes;
• Output – focusing on task requirements and solving the aim;
• Structure – learning and performing structured and coherent strategies to solve the task;
• Affectivity – developing positive affectivity and good interpersonal relations

Type of GD exercises :
- Structured
- Semi-strucuterd
- Unstructured

Structure of GD exercise (Baiwir, Delhez, 2000):
- Intentions: the pursued aim and finality
- Objectives: behaviors to observe, strategies to follow;
- Type of task: solve problem or/and making decision
- Type of situation: methods and techniques used e.g. role playing
- Number of participants: minimum and maximum of members
- materials e.g. cards, colors,
- procedure and time management: step-by-step script, the time management for each phase and whole activity, instruction, distribution or preparing personal and group materials, discussion, evaluation.

Structured exercises of GD – **why?** (De Visscher, 2000):
• Intensive growth group – for personal and group development;
• Group counseling – for *normal* persons with *normal* problems;
• Training-group –identifying and to clarifying the group roles practiced by all members, exercising several group roles for understanding which of them is more characteristic for the person, practicing and increasing the best performance of these roles, analyzing formal or informal leader of the group, understanding leadership styles and strategies.

📖 Belmont, J. A. (2006). *103 group activities and tips*. Eau Claire, WI, USA: PESI.
📖 De Vissher, P., Neculau, A. (Eds.) (2001). Dinamica grupurilor. Iasi: Polirom.
📖 Levi, D. (2014). *Group dynamics for teams. Fourth Edition*. Los Angeles: SAGE Publications, Inc.

Self presentation in group dynamics field

for seniors 65 +

Key concepts summary :

Self is as an active agent who acts on the world as well as being influenced by that world and is object of reflection and evaluation.

Public self is information about self shared to others; **Private** self is information about self do not shared to others.

Self presentation is expressing oneself and behaving in ways that create a desired impression.

Self discrepancy theory refers to differences between different kinds of facets of the self or self-images: actual self vs. ideal self and actual vs. ought self.

Actual self is a person's representation of the attributes that someone believes the person <u>actually possesses</u>;
Ideal self is a person's representation of the attributes that someone would like the person, <u>ideally</u>, to <u>possess</u> (*hopes, goals, wishes*); **Ought self** is a person's representation of the attributes that someone believes the person should or <u>ought to possess</u> (*duty, obligations, or responsibilities*).

Group dynamics is a theory, method and application focused to the influential actions, processes, and changes that take place in groups.

Group dynamics exercise is an activity proposed by moderator for an small group (optimum 7-12 persons) in which members of this group interacts for reach the proposed goal. It is observed how members is centered on task and relations.

Encyclopedia of social psychology

Baumeister, Vohs, 2007

Self discrepancy theory

(E. Tory Higgins, 1987)

Domains of the Self (1)

Representation of the self in present

ACTUAL Self

IDEAL Self

OUGHT Self

Representations of the self in the <u>future</u>
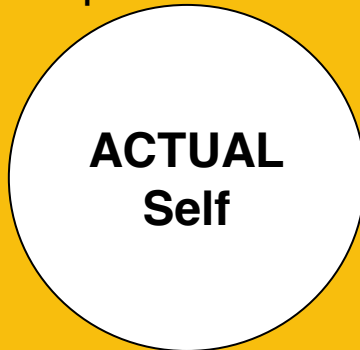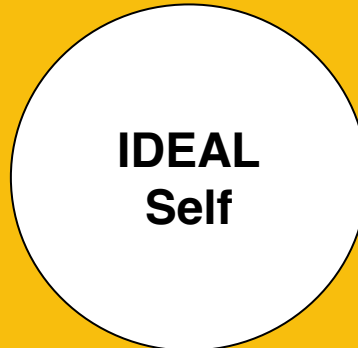
Domains of the self (1)

Actual self
• the representation of the self in <u>the present</u>

Ideal and Ought self
• the representations of the self in the future

Magnitude of self-discrepancies can be between**:**
• actual-self and ideal-self
• actual-self and ought-self

Magnitude of self-discrepancies can be**:**
• low to high

Higgins, E. T. (1987). Self-Discrepancy: A theory relating self and affect. *Psychological Review, 94(3)*, 319-340.

Self discrepancy effects

Magnitude of
discrepancy
low or **high**

**ACTUAL
Self**

**IDEAL
Self**

$\Rightarrow$ *DEPRESSION*

Magnitude of
discrepancy
low or **high**

**ACTUAL
Self**

**OUGHT
Self**

$\Rightarrow$ SOCIAL
ANXIETY:

● social avoidance and
distress

● fear of negative
evaluation
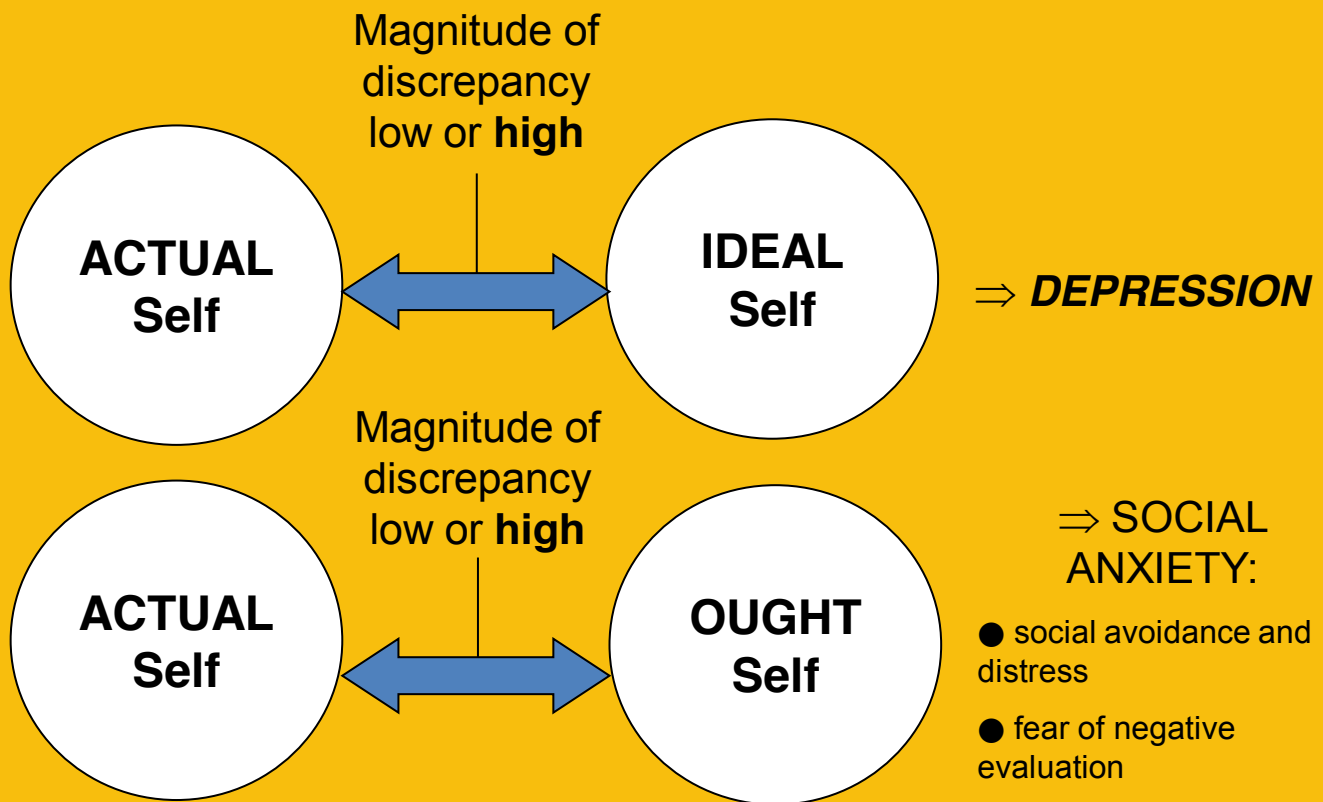
The main effects of self-discrepancies:
• if it is between the actual-self and the ideal-self then
generate *depression*
• if it is between the actual-self and the ought-self then
generate *social anxiety*, social avoidance and distress, fear
of negative evaluation

The other effects of self-discrepancies:
• negative emotions and states like: low self-esteem,
embarrassment, guilt, shame, self-criticism, disappointment,
dissatisfaction, apprehension, anxiety, agitation, feeling
lonely, and possible melancholia

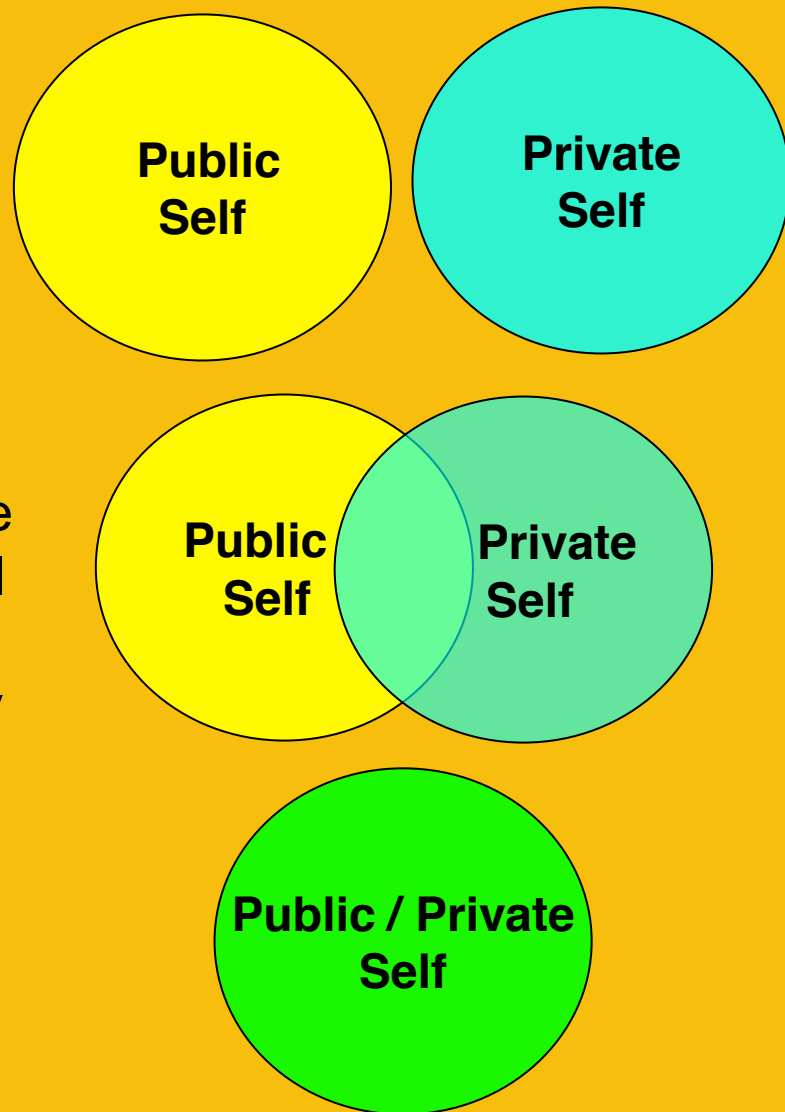# Public self *versus* private self as domains of the Self

Relation between public and private self:

• if public self and private self are different and are contradictory, then results <u>compliance</u> – an overt, public action performed in accordance with a request from an external source. Person can feel sadness because is necessary to accomplish the request.

• if public self and private self are the same that means person acts in concordance with own values, principles, and norms - <u>internalization</u>.

• if between public self and private self exists similarities, then person acts because a part of behaviors is expression of own internalized values and principles and another part is because the source asked the behavior is some attractive – <u>identification</u>.

Public Self

Private Self

Public Self

Private Self

Public / Private Self

📖 Baumeister, R. F. (1986). *Public self and private self*. New York: Springer-Verlag.

Self-presentation strategies
(for reducing self-discrepancies)

Self-presentation

➤ **Refers to** : *to how people attempt to present themselves to control or shape how others (called the audience) view them. It involves expressing oneself and behaving in ways that create a desired impression*

➤ **Consists** *of behaviors which are intended to manage the impressions that observers have of actors* (Goman,1959)

Self presentation strategies (Tedeschi & Lindskold, 1976: Tedeschi & Norman, 1985)**:**

Assertive self-presentation:
• behavior aimed at establishing particular identities in the eyes of others
• refers to proactive behavior performed to establish particular identities

Defensive self-presentation:
• actions taken to reestablish a positive identity or remove negative effects
• occur when an event is interpreted as endangering or spoiling a desired identity and are intended to mend the identity or mitigate the negative effects of the precipitating event

Positive versus negative affective state

Positive emotions (10):

Active, Alert, Attentive, Determined, Enthusiastic, Excited, Inspired, Interested, Proud, Strong,

Negative emotions (10):

Afraid, Ashamed, Distressed, Guilty, Hostile, Irritable, Jittery, Nervous, Scared, Upset

SCALE to record answers:

1	2	3	4	5
very slightly or not at all	a little	moderately	quite a bit	extremely

Watson, D., Clark, L. A. (1994). *The PANAS-X: Manual for the Positive and Negative Affect Schedule - Expanded Form*. The University of Iowa

The *Nonviolent Communication Model*

(Marshall Rosenberg)

Group dynamic exercise

Coat of arms
- personal -

Intentions:

➤ Improve knowledge of de self and knowledge of others by dynamc of social comparison

➤ Understand and learn a different modality of self-presentation applied in small group

Objectives propose to:

O1. Stimulate reflections about actual self and the content of self-schemata in process of defining the self;

02. Develop capacity of observation and interpersonal interaction;

O3. Define, experience and sharing emotions inside the group

Type of task: self-presentation in group, share opinion and emotions

Form of task: verbal and non-verbal communication

Number of participants: optimum 7-12 persons. The exercises can applied on a higher number of participants but this imply more time.

Materials: papers with coat of arms, paper clips, pens, colors
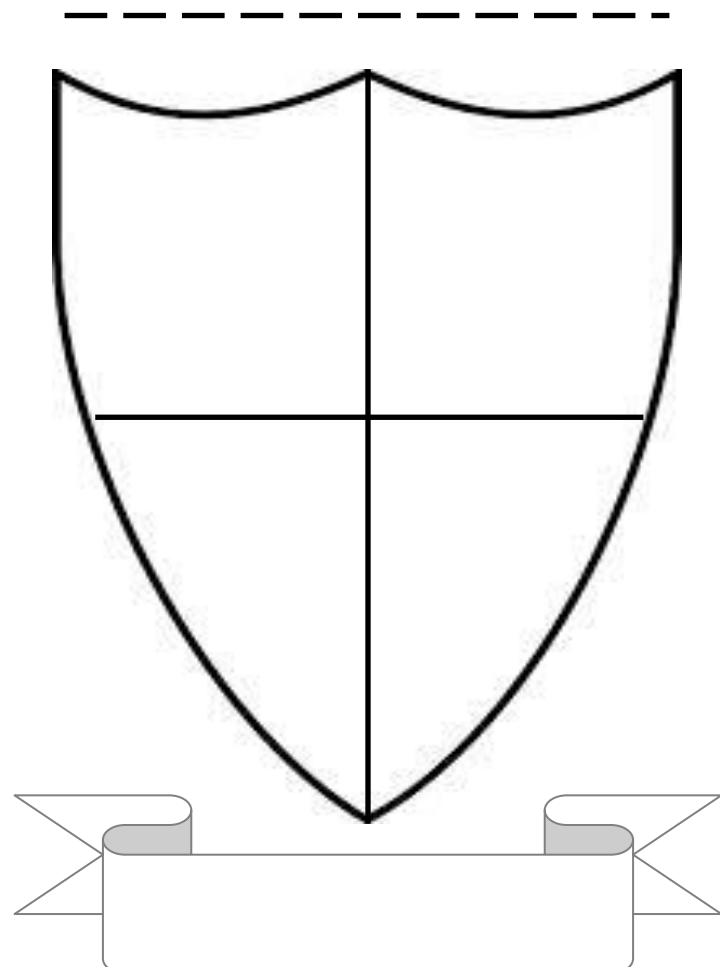
Age: no limits

Time: about 1,5 hours (it is depend of number of participants)

Space: room with tables and chairs or outdoor₃

Exercise: The coat of arms

Introduction: The participants are invited to join in the activity who follow up knowing the self. They are asking what they know about *coat of arms.* After their responses, it is specifying the mean identified in semantic dictionary (e.g. Longman): *a set of pictures or patterns, the distinctive heraldic bearings or shield and used as the special sign of a a person, family, town, corporation, university, country etc.*

Step 1 (15 min.): Participants are inviting to elaborate personal coat of arms; moderator giving for each participant a paper with an "empty" coat of arm.

Participants must to draw four symbols (one for each dial) who represents the most important and relevant aspects of personal life. It is important to draw symbols without write anything.

In the bottom of paper it is exist a space in which must be write a motto guide their existence (*thought, aphorism, maxim, proverb*).

Step 2 (20 min.): After finishing, the coat of arm will be hang on the chest with prepared paper clips. Each person must examine all coats of arm of the others without saying anything – just visiting, no words. The moderator will ask to respect this norm.

Step 3 (35 min.): In this step is permitted to talk (and walk!). Two persons - a dyad – will be formed.
One of the person of dyad will try to guess what means each symbols of the partner and will hear the real explanation of symbols. Then, the roles will be changed between partners.

Participants will meet and interact with everyone.

Step 4 (10 min.): Each participant is invited to write on overleaf of the paper with coat of arms what he/she felt during the exercise, describing emotional state and other important information he/she consider.

Step 5 (20 min): Participants will dispose in a space forms a circle. Each of them will give to the next participants own *coat of arms* and will receive the *coat of arms* from preceding participants. Everybody will read information presented in all coats of arms until he/she received own *cot of arms*.

Step 6 (15 min.): **Debriefing** – The moderator ask and encourage all participants to share public their thoughts and feelings.

What we (want, may, can or must) **evaluate:**

1. Affective states (☺ + ☹);

2. Self-discrepancies: actual-ideal self and actual-ought self;

How we (want, may, can or must) **evaluate:**

1. Positive Affect Negative Affect Shedule (PANAS,);

2. Self-discrepancies questionnaire;

3. Well-being questionnaire.

What we expect:

1. More positive affect and less negative affect;

2. Less self-discrepancies;

3. High level of well-being.

4. High desire to participate in similar tasks with members of the group
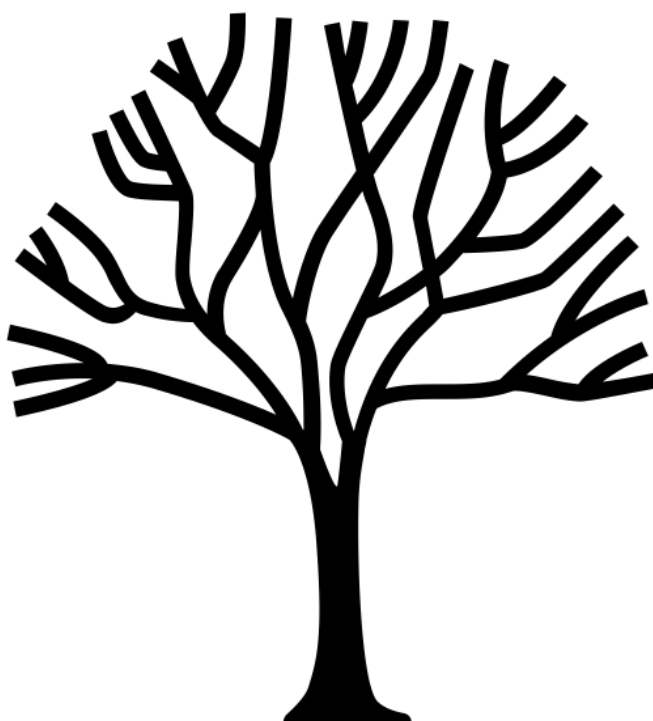
9

Project Title: Walk'n'Talk
Project Number: 2016-1-DE02-KA204-003413

The *Tree of Life*
storying your life…

Created by Laymik
from Noun Project

NARRATIVE PRACTICE
– a pathway to connect to preferred self, people and nature

The road NORTH is linked with all the roads of your life

Focus on storying your life…

Purpose of Storying your Life
• To engage in conversations that sustain vitality, hope, and action orientation in life
• To create a context of honoring the desirable identities of those present in the conversations
• To be inspired and to inspire others participating in rich personal, group or community story development

Background of Storying your Life
• Narrative approaches and practices are found in Michael White's narrative therapy beginnings in the 1980s
• Dulwich Centre in Adelaide, Australia is the forerunner and promoter of Michael White and David Epston understandings on narrative therapy and community work based on narrative principles
• Most frequent applications include therapy, school systems, health care, prisons, workplaces, drug treatment & social services, families, disenfranchised communities, migrants, people living with disabilities.

Narrative principles

We ascertain meaning to our experiences of life through stories.

Life is multi-storied, not single-storied.

Stories have real effects and are shaping of our lives.

Rich descriptions and vivid preferred identity accounts create platforms that sustain preferred ways of living

The problem is the problem and the person is the person.

Storying your Life

1. Process
Entering experiences of life into narratives is a performative engagement with life. It is a process, it takes time. In order to allow taking yourself into consideration, a context of safety and respect is paramount. The process of re-authoring one's life story is assisted and facilitated with narrative skills.

2. Uniqueness
We are all diverse individuals with myriads of experiences of life that only part is reflected upon, only a tiny part is put into words and narrated.
Each time we invite someone to share a particular experience of life, we create a realm for his or her unique description, describing an unique identity facet.

1

The *Tree of Life*

(Ncazelo Ncube-Mlilo, REPSSI and David Denborough, Dullwich Centre)

**From Tree of Life
to
Forests of Life**

"it is a tool that uses different parts of a tree as metaphors to represent the different aspects of our lives"

(Ncube & Denborough, 2007)

Walk &Talk

Created by Mark S Waterhouse from Noun Project

Uncovering preferred identity, putting it into circulation

The whole process of Storying your life using the Tree of Life narrative practice may be explored in five experiential areas:

1. Drawing a tree (individually)

2. Writing examples from own experiences of life, hopes, principles and values on various parts of the drawing

3. Exposing the Tree of Life (Gallery of Forest of Lives)

4. Presenting, in turns, each Tree of Life

5. Honoring the shared descriptions of preferred identities – Diploma awarding

The *Tree of Life*

(Ncazelo Ncube-Mlilo (REPSSI) and David Denborough, Dullwich Centre)

A scaffolding map from concrete experiences to identity conclusions

The Tree of Life is not a test! Rather, it is a conversational map.

Exploration of life events and situations may be understood as "knitting" between two "landscapes": Landscapes of action - describing concrete experiences, positioned in time – facts, situations where a person has emotions, feelings, thoughts, sensations, and acts in a certain way – and Landscapes of identity – describing relations between those facts, conclusions regarding the position the person may have with regard to them, and the idea on what important aspect of their life is illuminated by the positioning (White, 2007)

Focus on a narrative practice

What it is important in Drawing the Tree of Life:

Inform participants it is NOT a test, it is NOT an artistic process, it is A WAY to organize sharing something of value from a person's life to himself or herself and to the others who are present.

The drawing is sketchy: simply draw some roots in the 1/3 bottom of a portrait (Vertical) piece of paper, a line of the ground, a trunk and a corona.

What we need:
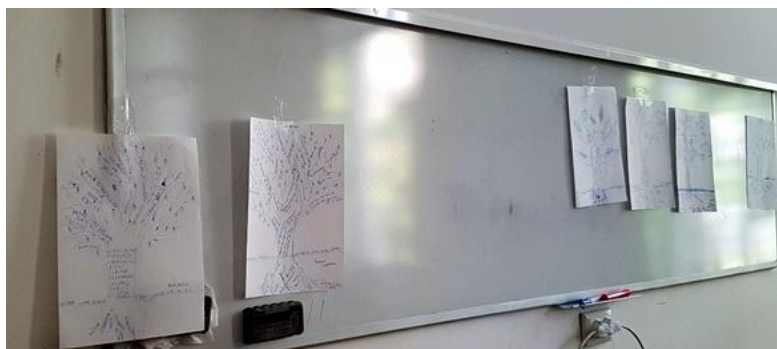Enough space to write some disparate key words, name of people, or short sentences.

Why we need it:
The drawing is a support for the narrative journey that follows

How long does it take:
The drawing may take 10-15 minutes for a simple sketch, but it may be embellished, colored, refined for more time (in may take 30 min – 1 hr)

c

The Tree of Life

(Ncazelo Ncube-Mlilo (REPSSI) and David Denborough, Dullwich Centre)

The Tree of Life journey

The writing has a time of its own

It takes some time to write keywords, names of dear people, or short sentences.

Facilitated, it is rather a conversation with some anchors written, from place to place and time to time, for remembering and sharing with others, later on.

Behind each word it may be a whole story.

Created by Sergey Demushkin from Noun Project

Walk & Talk

Taking a stroll while sharing

The Tree of Life narrative practice

- **The roots:** My personal and/or professional history: Heritage, family, culture, place of origin or place of significance, religion, favourite childhood songs and games, important teachers etc.

- **The ground:** Where they are now in the present, the activities they enjoy, where they live

- **The trunk:** Talents, skills, resources that are personally and/or professionally recognized

- **The branches**: Projects, hopes and goals for their life. E.g. wanting to live independently, to have a partner and grandchildren, have an occupation, do more sport, to travel, learn to cook

- **The leaves:** The persons who personally and/or professionally matter to me, now or in the past, real or fictional.

- **The fruits:** the support, the gifts received: e.g. "caring person", "friendly", "understanding", "thoughtful".

- **The flowers:** the support and gifts offered to others…
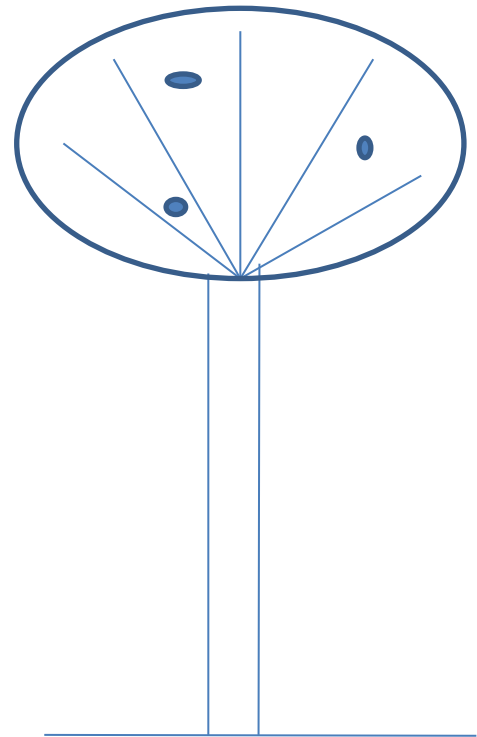
The Tree of Life CERTIFICATE

Awarded to…..
For proving to herself and to others that she has many skills and abilities which give her strengths in her life. She has also special dreams and hopes for the future.
Among skills and abilities she includes….
Her hopes and dreams are….
She would like to appreciate the following people in her life….
Date/……   Signature…..

4

Let's wwwalk…

and talk

In this section a collection of web pages, movies, short videos, songs, books, etc. we liked and recommend to you.

https://dulwichcentre.com.au/what-is-narrative-therapy/

Some questions

How can I **get involved with narrative practice**?

Different answers

http://www.communitydoor.org.au/how-to-hear-me/tree-of-life

https://firefly255.wordpress.com/2016/05/20/narrative-therapy-project-tree-of-life/

Project Title: Walk'n'Talk
Project Number: 2016-1-DE02-KA204-003413

The *Nonviolent Communication Model*
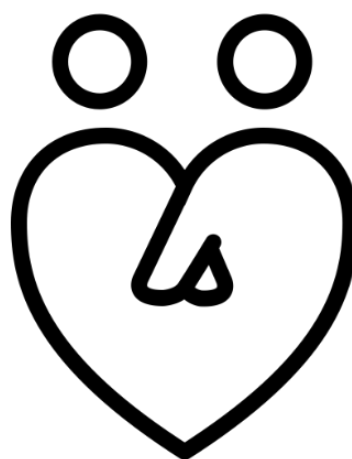
The *Nonviolent Communication Model*

(Marshall Rosenberg)

The Non-Violent Communication Model: let's understand

A Language of Consideration Rather than Domination

Nonviolent Communication (NVC) is a process of connecting with people in a way that allows everyone's needs to be met through empathizing with the universal needs we all share. It is a way of relating to ourselves and others out of an awareness of feelings and needs rather than judgments, labels, punishment, guilt or shame. Find out more at Center for Nonviolent Communication

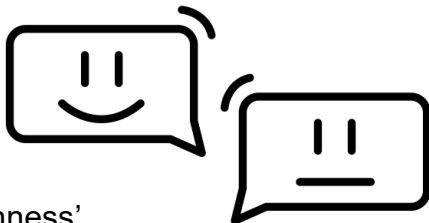Created by Vectors Market from Noun Project

Focus on non-violent communication…

Purpose of NVC

• To evoke an empathic, natural connection so that all needs may be met
• To consider and to connect to the life in ourselves and others
• To be inspired and to inspire others to give out of the natural joy of giving

At the heart of NVC is **the ability to connect** to our own 'humanness' and to the "humanness" of others. It is to see ourselves and each other not as objects or as 'good' or "bad," but as whole, dynamic persons with varying combinations of feelings and needs. When we can express that which is alive in us in a nonjudgmental, non-blaming way we have a much greater chance of inspiring an **empathic connection with others** because as humans we all share these same qualities; e.g. the needs for trust, safety, appreciation, caring, freedom… the list goes on. When empathy is experienced in connection to another person (or to ourselves) we, as humans, have a natural desire to improve the life of that person. Within this connection an exchange can take place that greatly enhances the chances of getting everyone's needs met.

Background of NVC

• Founded by Marshall Rosenberg during the Civil Rights era; influenced by Carl Rogers
• The Center for Nonviolent Communication, founded in 1984, has international presence in such places as the Middle East, Bosnia, Rwanda, Columbia, Indonesia, Malaysia, Sri Lanka, Nigeria, Sierra Leone, India, Western Europe and more.
• Most frequent applications include school systems, health care, prisons, workplaces, law enforcement & military, drug treatment & social services, families.

NVC - Based on 2 Principles

1. Principle #1
Nurturing Our Nature
NVC is taught on the underlying supposition that our true nature is one of desire to make life more wonderful for ourselves and others. Unfortunately most of us have lost the skill and know-how to fulfill this desire. NVC is as much a process of unlearning old, unskillful reactions as it is gaining new tools and developing new responses.
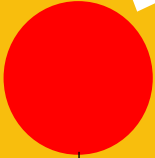
Principle #2
No One *Makes* You Feel
This means, understanding that we are responsible for our own reactions to any given situation. It's not that something or someone makes you feel anything but rather your needs are being met or not met.

The *Nonviolent Communication Model*

(Marshall Rosenberg)

The Power of Knowing Your Feelings and Needs

The link between feelings and needs: let's understand

Feelings are caused by needs and only stimulated by what someone does or simply by 'the situation'. Feelings are indicators of needs.

Only you know what word best describes your feeling. It could be just one precise word or a combination of more words. If you are uncertain about the word, an idea could be to reflect more on your body's reaction. You will know when the right word is there.

A list of feelings
A list of needs

Focus on NVC Model

The Four Components of NVC

The first 3 components - observations, feelings and needs - make up the first part of the empathy process. This is a process of objectively identifying what's really alive in you or another person. It's an exploration of what 'is' without blame, judgment or analysis. It involves:

1. Observation (free of judgment, labels, diagnosis, opinions, etc.)
"When I see/hear/notice…"

2. Feeling (free of thoughts, not "I feel like.." or "I feel that…" We are also careful not to use 'jackal' words that imply blame such as bullied, ignored, cheated, betrayed, abandoned, victimized…)
"…I feel…"
(happy, sad, delighted, frightened, surprised, angry, content, confused, thankful, anxious, affectionate, resentful, intrigued, overwhelmed, thrilled, etc…)

3. Need (universal; without reference to any specific person, time, activity)
"…because I am needing…"
(trust, appreciation, freedom, understanding, connection, safety, hope, consideration, equality, integrity, respect, acceptance, autonomy, etc…)

4. Request (clear, positive, present, detailed, active request that would enrich life)
"Would you be willing to…?"

The fourth component - the request - is the 'dance' that allows life to move forward. It presents the opportunity to make life more wonderful by moving toward a joyful resolution.

Example of bad communication:
Person #1: You never listen to me when I'm talking to you. You're ignoring me constantly.
You just don't care!
Person #2: Yeah right! I listen to you all the time!
Person #1: You can't listen to me and read the paper at the same time! You're so unreal!
Person #2: I'm unreal?! You don't even….
(discussion goes nowhere and ends in frustration)

Example of good communication:
Person #1: When I see you read the newspaper while I'm talking, I feel frustrated because I'm needing to be heard. Would you be willing to close the newspaper for 5 minutes and hear my idea?
Person #2: When you ask me to close the paper when I'm reading an article that is very important to me I feel anxious because of my need to understand what's going on in the world. I also feel concerned because of my need for your well-being. Would you be willing to wait 5 minutes while I finish this article so I can give you my full attention?
Person #1: Yes.

The *Nonviolent Communication Model*

(Marshall Rosenberg)

The Power of Knowing Your Feelings and Needs

Empathy and Self-Empathy: let's understand

Empathy is the capacity to understand or feel what another person is experiencing from within their frame of reference, i.e., the capacity to place oneself in another's position. There are many definitions for empathy that encompass a broad range of emotional states. Types of empathy include cognitive empathy, emotional empathy, and somatic empathy.
Source: Empathy

Created by Sergey Demushkin from Noun Project

Focus on NVC Model

Two Parts of NVC
1. RECEIVING EMPATHY
Honestly **EXPRESS** your clear, nonjudgmental observations, your own feelings and needs; being aware of what's alive in you:
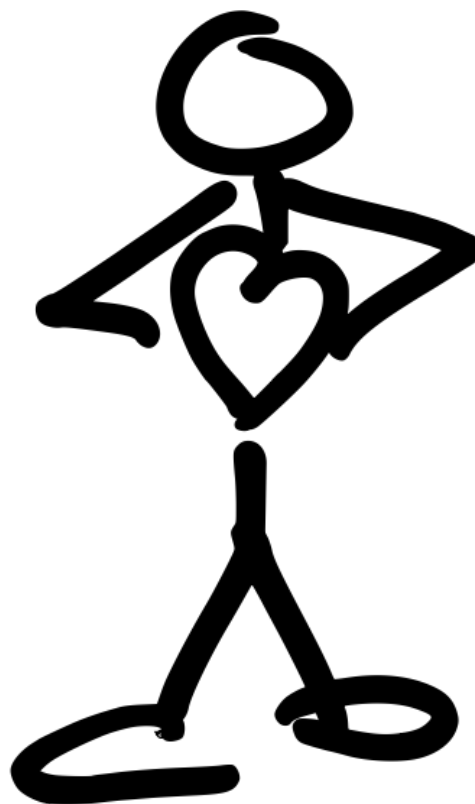- Ongoing awareness of observations, feelings and needs: "When I hear (see)… I feel….because I need…. Would you be willing to…?"
- Willingness and courage to express those feelings and needs (vulnerability)
- Willingness to make clear, detailed requests
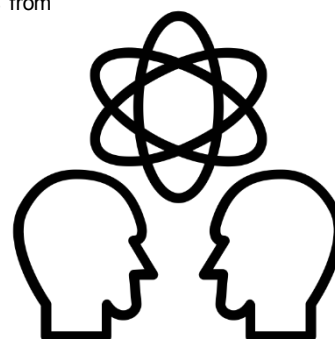
2. PROVIDING EMPATHY
Empathically **LISTEN** to other's observations, feelings and needs:
- Presence, Focus, Space, Verbal reflection of feelings & needs:, "Are you feeling…?", "Are you needing…?"
- NOT advising, fixing, consoling, story-telling, sympathizing, analyzing, explaining, defending.
- No matter what is said, hear only feelings, needs, observation & requests.
- Make a request ONLY after being given a 'sign' or asked to do so.

Created by Swen-PeterEkkebus from Noun Project

The Self Empathy Process (or Compassionate Communication) is a process in which we bring our attention and focus to ourselves and listen with kindness to the feelings and needs arising in us. Self empathy is a valuable tool to learn when we find ourselves triggered and upset by a situation or by the actions of others. It offers us a way of really being in touch with ourselves and what we are longing for and processing our feelings and needs.
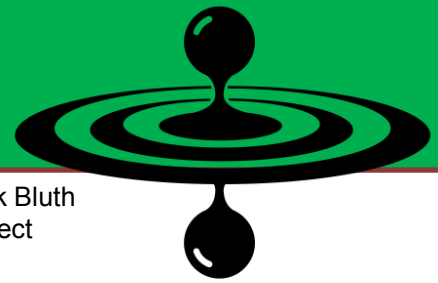
Created by Vectors Market from Noun Project

3

How to practice Self-Empathy?

Created by Nick Bluth
from Noun Project

Practicing Self-Empathy

Practicing self-empathy can be very helpful in cultivating inner peace and self-compassion. The practice of self-empathy involves being present with yourself and turning your attention inward by asking yourself four questions:
What am I observing?
What am I feeling?
What am I needing right now?
Do I have a request of myself or someone else?

This practice can be done as many times as needed to soften the hard defenses and open the heart. It may take a minute, a day or two, sometimes more. You may chose to make it a daily practice which would be optimal.
1. Take Time & Space: When you are in pain take some time, create a space alone and undisturbed where you can write (or type) freely.
2. The Jackal Show: Just start writing. Don't watch your words or try to "be nice". Just let it flow. This is called the Jackal Show. You can write all about what 'they' have done to you, what they have created, what they've destroyed. You can express all your pain and anguish, your fears and outrage, your judgments, thoughts, analysis of the situation and whatever else comes to mind. Do this until you have nothing left to say.
3. List the Jackal Words: Go back over what you've written. What are the jackal words that come to mind? Make a list of the jackal words that imply blame such as; bullied, ignored, cheated, betrayed, abandoned, victimized…
4. **Translate Jackals into Baby Giraffes:** Go back over your jackal list. What are the real feelings behind all this? Make another list using your list of jackal translations. Remember that no one *makes* you feel anything. Your feelings are your own and are the results of your perceptions, beliefs and attitudes. Go behind the jackal words and get a real sense of the feeling words that describe what is going on in your body now such as; sad, frightened, angry, worried, confused, anxious, overwhelmed, bitter, jealous, etc… Use the Feelings List and pick out the words that describe the way you really feel. Each feeling is a baby giraffe crying with an unmet need. Feel them, listen to them. What are they trying to say? What needs are not being met?
5. **List the Needs** (not the strategies) **Behind the Feelings:** In this next list write down the unmet needs (not strategies) behind all these feelings such as; respect, appreciation, intimacy, recognition, cooperation, support… Use the Needs List to pick out the needs you have that are not being met. Remember these needs are not specific to any one person. An example of a need would be, "I need understanding." An example of a strategy is, "I need *you* to understand me." List only the needs not the strategies.
6. **Mourning:** Allow yourself to mourn the fact that these needs are not presently being met. Be with yourself. Give yourself permission to feel the pain of not having these needs met. It is painful. Hold your pain like you would hold a baby. If anger and resentment persist for a long time go back to writing more of the Jackal Show. Often once we have completed the first step a shift will take place and suddenly anger feels more like sadness. List the new feelings. List the needs behind those feelings. And allow yourself to mourn your loss again.
Read more on Compassionate communication.

The *Nonviolent Communication Model*

(Marshall Rosenberg)

> **The jackal is just a giraffe with communication problems**

The Giraffe and Jackal: let's understand

Marshall B. Rosenberg, the founder of Nonviolent Communication, chose two animals to help convey his ideas with power and clarity: the jackal and the giraffe. They represent two qualities in us. The jackal is result-oriented, judgmental and authoritarian. The giraffe is both gentle and strong, regarding whatever comes up with kindness, communicating from his heart and seeking connection and clarity.

Created by Mark S Waterhouse
from Noun Project

Focus on NVC Model

THE JACKAL:
In NVC we the Jackal is used to symbolize the life alienating, domination language most of us were raised with. The jackal, as an animal, is low to the ground, a scavenger, competitive and vicious. A jackal as a person is one who approaches people (including themselves), places and things through the lens of a Right/Wrong, Good/Bad judgments. They speak a language that instills fear, anger, guilt and shame. It often inspires painful obsessions and behaviors. The jackal sees everything as deserving either reward or punishment for themselves or others. Their language is demanding; "Do this." "Don't do that." The jackal lives in their head judging, analyzing and blaming themselves and others.

THE GIRAFFE:
In NVC, the Giraffe is used to symbolize the life serving, partnership language that inspires connection and community. The giraffe is a very powerful yet peaceful, gentle animal. It has the largest heart of any land animal on earth and the longest neck which allows for a far, overall view of the world around it. To speak 'giraffe' is to speak from the heart. A giraffe person is non-judgmental, non-blaming, non-demanding and non-threatening. A giraffe is objective in their view and understanding of their feelings and needs as well as the feelings and needs of others. They practice empathy and desire to make life more wonderful for themselves and those around them.

Created by
Bakunetsu Kaito
from Noun Project
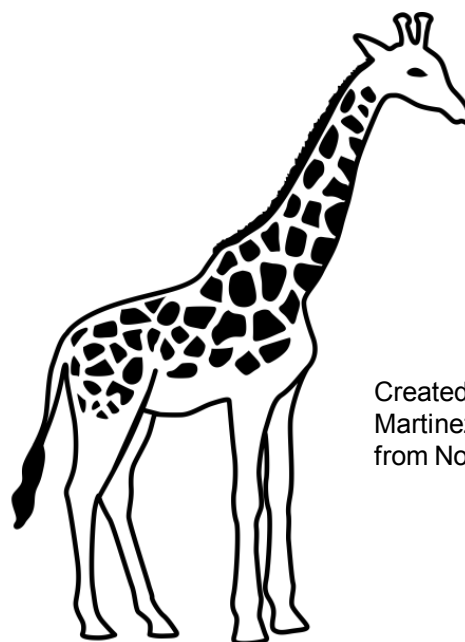
Created by Isabel
Martinez Isabel
from Noun Project

3

Jackals versus Giraffes…

What is the difference between a jackal and a giraffe?

OBSERVATIONS
The jackal who is interpreting, judging, generalizing, blaming, criticizing
and says:
I see you don't get it.
or
Did you not finish that little bit of work yet?
A giraffe that is observing says:
I see your eye brow raising.
or
I see you are writing, how is your job going?

Created by Luis Prado
from Noun Project

FEELING
The jackal who is quasi-feeling (he is interpreting and thinks he shares
his feelings), says:
It feels like everyone is getting to me.
or
I feel attacked.
The giraffe who is feeling, says:
I am afraid and feel insecure.
or
I feel uncomfortable if you say this.

NEEDING
The jackal who thinks his strategy is a need, says:
It's about time we make love!
or
Because you supervise me in such a bad way, I don't
learn anything.
The giraffe who speaks about his needs, says:
I am looking for intimacy.
or
I want to learn something.

Created by Luis Prado
from Noun Project

REQUEST
The jackal who is demanding or commanding, says:
If you don't go, I won't go.
or
Repeat what I have said!
The giraffe who is making a request, says:
I would love you to join me. Would you do that?
or
Can you tell me what you just heard me say?

Created by Gianni - Dolce Merda
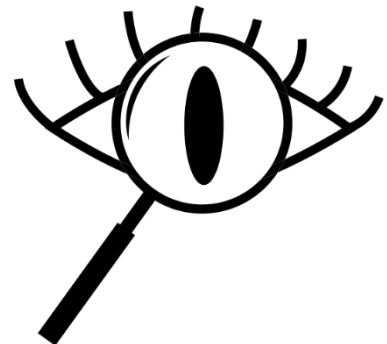from Noun Project

Let's exercise the NVC model

OBSERVATION and EVALUATION

Making clear observations helps us to be aware of our judgments and connect with others free of judgment. The following exercise helps us see how we use judgments in our language and how we might think and speak about our experience in a way of that is clearer and more connected.

Part 1 - For the following statements, do you consider the speaker to be making an observation, evaluation or a mixture of both? Circle one.

Part 2 - If you believe a statement is other than pure observation, write down what might be said to make it evaluation free.
1) I saw you rush out of the room. (O, E or O+E)
2) I lost 10 pounds last month. (O, E or O+E)
3) Your new haircut really looks great on you. (O, E or O+E)
4) I find it Beautiful, the way your hair frames your eyes. (O, E or O+E)
5) This wine tastes terrible. (O, E or O+E)
6) I'm really not enjoying this wine.. (O, E or O+E)
7) I'm noticing that I'm getting agitated, listening to you talk for so long. (O, E or O+E)
8) You are speaking too loud. (O, E or O+E)
9) It's getting Late! (O, E or O+E)
10) The furnace is making too much noise. (O, E or O+E)

Created by Juliana Coelho
from Noun Project
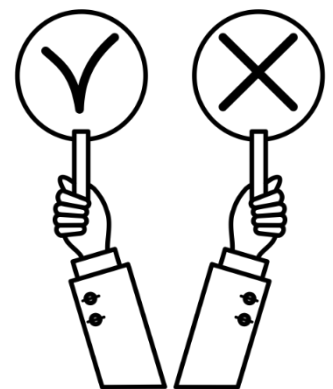
Created by Olenka Panasovska
from Noun Project

FEELINGS
Time: 20 mins
The facilitator could keep with him/her a set of 'feelings' cards. The cards could be kept in the centre and the participants could be asked to pick up a card based on what they are feeling. Then keep a set of 'needs' cards. Ask the participants to identify the need that was met/unmet based on their feelings.
Debrief:
"I feel angry because you... ",
"I feel angry because I want... "
We know that the cause of our feelings is not another person, but rather our own thoughts, wants, and wishes. We become angry because of the thoughts we are having, not because of anything another person has done to us.
In fact, violence, whether verbal or physical, is the result of assuming that our feelings are caused not by what is going on inside us but rather by what is going on "out there." In response, we say things designed to hurt, punish, or blame the person whom we imagine has hurt our feelings. Aware of this tendency, a person practicing non-violent communication would conclude, "I'm angry because my expectations have not been met."

Created by Ian Ransley
from Noun Project

Let's exercise the NVC model

Exercise: Role Play
Time: 20 mins
Scene A
Ask two volunteers to come up.
Describe the following relationships among staff,
but also to grievances and situation: complaints.
You have just entered the room and the other person
sitting in a chair starts to shout, "You always do it.
You are never on time. Whenever we need you,
you are not there. And, we can't even trace you.
You don't even pick up calls.
When you see the hospital number you switch your phone off.
I'm very disappointed. If this persists I'm going to complain
to the higher ups." "You know……"
"I don't want to listen to your useless excuses.
Now, just leave the room."
Ask them to enact the scene.
Ask for participants' feelings.
Debrief: This type of communication is critical, negative and evaluative. The communicator often appears to be speaking from a superior position and talking down
at the listener. This can leave the recipient feeling offended and upset, and with no information about how to proceed. It is not constructive because the speaker did not say what was wrong and offered no advice to help improve.
The main problem with using this mode continually is that there is no follow-up, nothing to restore the relationship to a place where there can be reconciliation, and nothing to build on. Also, using the judgmental mode is usually not the best way to motivate someone.
If used frequently and indiscriminately, this type of interaction and style can lead not only to poor
relationships among people (staff), but also to grievances and complaints.

Scene B
Ask the two volunteers to enact the same situation but the conversation would go as follows:
You have just entered the room and the other person sitting in a chair welcomes you with a smile. "I have observed that for the last one week you have been coming half an hour after your shift starts. I feel agitated when you don't come on time. You know we have just three staff on this shift and the ward is full. I need your cooperation. Would you be willing to discuss this with me?"
"Oh, yes….Could we meet 15 minutes from now? I've something urgent to attend to…"
"Fine. We'll meet here in 15 minutes."
"I'm sorry my coming late for the last week has upset you…"

Ask for participants' feelings.

Created by chiccabubble
from Noun Project

Let's wwwalk…

and talk

In this section a collection of web pages, movies, short videos, songs, books, etc. we liked and recommend to you.

Marshall Rosenberg - Nonviolent Communication - Brief Introduction

Jackal and Giraffe about love, illustrated by Rosenberg

Some questions

How can I get involved with NVC?

Different answers

Precise communication at the right place and the right time is a guarantee for success! Watch the video to find out more about result-driven communication!

2 Self Empathy, by Marshall Rosenberg

Conflict resolution using NVC

Nonviolent Communication Introduction

Top 3 Misconceptions about Nonviolent Communication

Mathematical route

Mathematics constitute an axis in the education that is studied by pupils for years, however, citizens are likely to have problems finding mathematics in their daily life.

One form of discovering the mathematics that surround us is by proposing a route in the students' environment in which we can further explore mathematics and teach the concepts in a practical-based way.

1. ROUTE 1: Mathematics in the city. Part 1

In the present section, we will get to know the following aspects:

- Shapes
- Numbers
- Logos

1.1 Shapes

In the school, flat shapes prevail, but in our urban environment we can observe multiple types of shapes. Let's see some examples.

The ground: on the ground/soil of the city we can observe a huge quantity of patterns composed by shapes such as circles, triangles, rectangles.

Exercise 1: Locate a soil/ground with a geometrical pattern and describe its composition.

Signs: in the streets of a town or city we can easily observe circles, triangles, hexagons and octagons in traffic or road signs.

1.2 Numbers

There are plenty of numbers that surround us in the city: the numbers placed in the house entrances, hours (when we check the time), temperatures, etc.
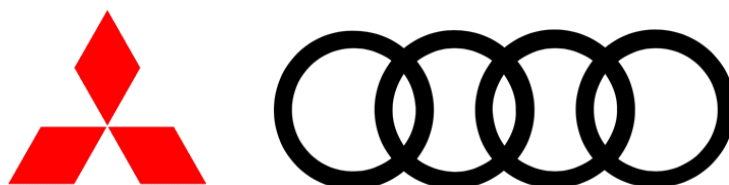

Exercise 2: Find an example of number in the streets.

Exercise 3: If a clock in the streets show that it is 14:17 (or 14:53), ¿can this be written as 14,17 (or 14,53)?
_____

1.3. Logos

In general, trademark logos have well studied shapes due to the brands' interest in people remembering their logos. With this purpose, many have geometrical elements that are simple and easy to remember.

Exercise 4: Locate a geometrical pattern in the ground/soil and describe which elements appear.

_____

_____

_____

ROUTE 2: Mathematics in the city. Part 2

In the present section, we will explore the following aspects:

- Statistics
- Scales
- Urban furniture with geometrical development

1.1 Statistics

Nowadays, many cities take steps to monitor all kind of data. We can see, for example that estimates are taken and are useful to obtain the average flow of cars that circulate in a street during one day or how many people visits the centre of the city or a specific building along a month/year.

These estimates are carried out from a few measures that are previously done in the streets and the purpose usually is to improve the organisation of the city.

Exercise 1: Locate yourself in front of a traffic light where traffic jams are formed, try to count how much time the green light is on and the number of cars that are stopped in that traffic light. Once this is done, calculate the car average number that are stopped in the traffic light each time.

How much time the traffic light should be on so, there weren't any cars stopped in there? Which is the amount (average) of cars that should not remain there to avoid traffic jams?
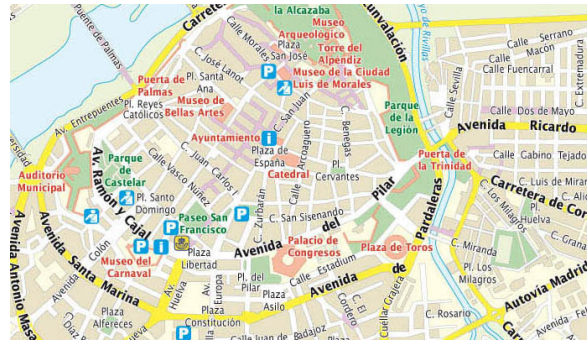
_____

_____

1.2 Maps

In the cities, the first example of scale we can find are the map of the cities, we can see how the tourism offices

En las ciudades el primer ejemplo que encontramos de escalas son los planos de las ciudades, podemos ver como en las oficinas de turismo de las ciudades entregan planos que muestran la ciudad a escala para que los turistas puedan orientarse.

According to the scale that it is shown in the map, we will be able to figure out the real measure between both points in the real life.

For example:

1/2500 cm indicates that each cm of the map corresponds to 2500 cm in the real life.

Exercise 2: If in a map there is a distance of 20cm between two spots and the scale of such map is 1/3000, ¿Which is the real distance between the two spots?

Exercise 4: Find something that is in a scale compared to another element.

1.3 Street/urban furniture

We can see in the street furniture elements the different items that compose it. Let's see an example.
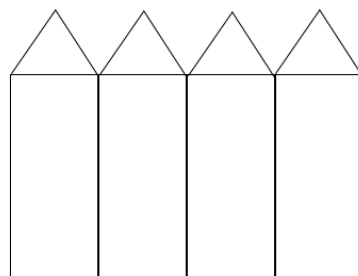
In this case, the telephone booth is composed by 4 triangles and 4 rectangles.

Exercise 3: Find two elements from the urban Street furniture and draw the elements that compose it. For example, analyse the following image.

ROUTE 3: Measures

In the present section, we will get to know the following aspect:

- How to measure the height of a building
- Areas and volumes

1.1 Measure the height of a building

Sometimes we are not sure how tall a building or other elements are, and unfortunately, we cannot measure that with a tape measure. To face this problem, we can apply two different methods:

- **First method:**
  Place a mirror on the floor and then, a person gets away from the mirror until he/she can see the highest point of the object to be measured, as it is shown in the following image.
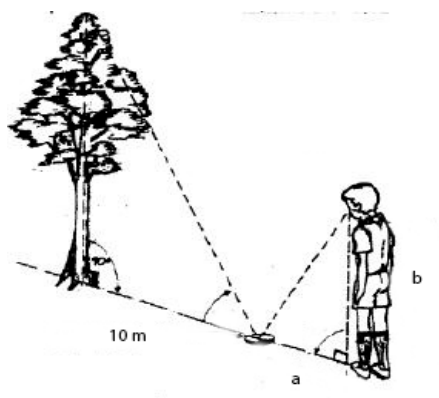
$$\frac{a}{b} = \frac{distance\ from\ the\ mirror\ to\ the\ tree}{tree's\ height}$$

After that, it is necessary to measure the distance from the mirror to the tree, know the height of the person that is looking to the mirror and the distance between the mirror and the person who looks at the mirror.

Therefore, the final height of the tree, clearing the previous equation is:

$$tree's\ height = \frac{b}{a} * distance\ from\ the\ mirror\ to\ the\ tree$$

- **Second method:**

    If the distance remains unknown until measuring, then you need to use the angles that are formed using the definition of the tangent.

    $$tg(\propto) = \frac{leg\ opposite\ angle}{contigous\ angle}$$

    According to this method for calculating the height of a tree which we do not know how to calculate the distance to its base, we need to take to measures and know the distance between them. This way, we will be able to obtain a system of equations to discover the height. An example would be:

    Según este método para calcular la altura de un arbol del cual no podemos calcular la distancia hasta su base necesitamos hacer dos medidas y conocer la distancia entre ellas. De esta forma podemos obtener un sistema de ecuaciones para obtener la altura. Un ejemplo sería:
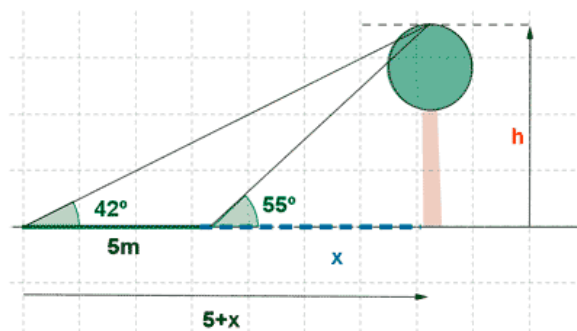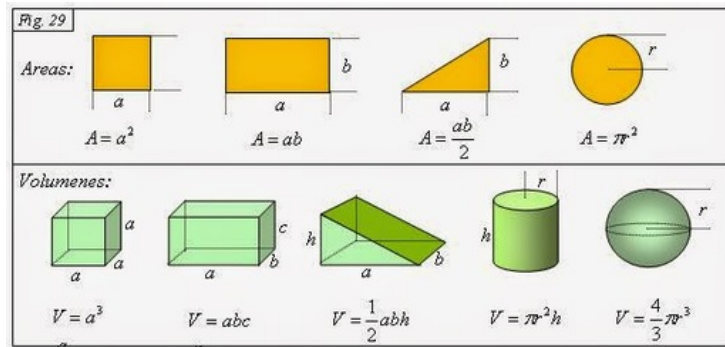

$$\left. \begin{array}{l} tg\ 55° = \dfrac{h}{x} \\[2mm] tg\ 42° = \dfrac{h}{5+x} \end{array} \right\} \left. \begin{array}{l} h = x \cdot tg\ 55° \\[2mm] tg\ 42° = \dfrac{h}{5+x} \end{array} \right\} Resolvemos\ por\ sustitución.$$

*Exercise 1:* Calculate the height of two elements using both methods.

Exercise 2: (More difficult) Obtain the height of an element that it does not have its base on the ground. For example, a statue on a pedestal.

1.2 Areas and volumes

Fig. 29

Areas:

$A = a^2$ $A = ab$ $A = \dfrac{ab}{2}$ $A = \pi r^2$

Volumenes:

$V = a^3$ $V = abc$ $V = \dfrac{1}{2}abh$ $V = \pi r^2 h$ $V = \dfrac{4}{3}\pi r^3$

The elements that we find in the real life, in general, are figures composed from other figures. An example are the figures that we see in the previous image. Taking that into account, we are going to divide the elements that we cannot find in figures which we do not know how to calculate the area and the volume with the objective to get to know its area or volume.

For example, the area of a telephone booth would be the sum of its surfaces area: in this case, there are 4 rectangles and 4 triangles.
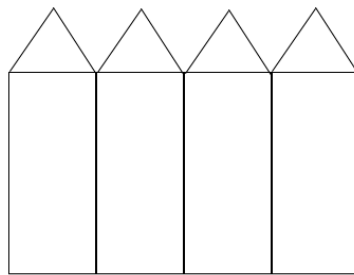
Exercise 3: Calculate the area and the volume of three random objects that you find.

ROUTE 4: Mathematics in nature

In the present section, we will see the following aspects:

- Symmetry
- Parables
- Golden number and Fi number
- Spirals: sunflower or snails.
- Geometrical shapes in nature.

1.1 Symmetry

Nature shows us countless examples where to observe symmetry in both axis. Let's see, for example, in the first photo we can notice the symmetry with regard to the x axis and in the second photo the symmetry is in the y axis.

Exercise 1: *Find two examples of symmetrical positions along the axes.*

1.2 Parables

Along our life, we can observe several parables in plenty of places. The launch of a projectile/missile or specific buildings would be examples.
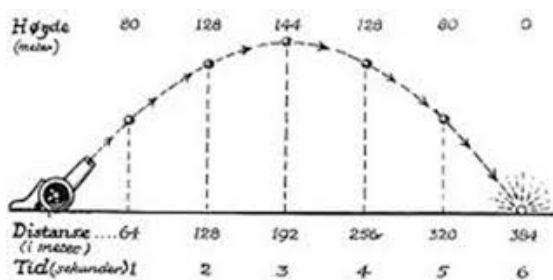

Exercise 2: *Find two examples of parables in nature.*

1.3 Golden Number

The Golden Number (also called Fi Number) has been known for ages and it is associated to beauty and nature. It is associated to the Greek letter "phi" (φ) and its approximated value is 1.618033. This is an irrational number, so it encompasses countless decimal numbers and not periodical numbers.

$$\frac{a+b}{a} = \frac{a}{b} = \varphi \approx 1{,}61803$$
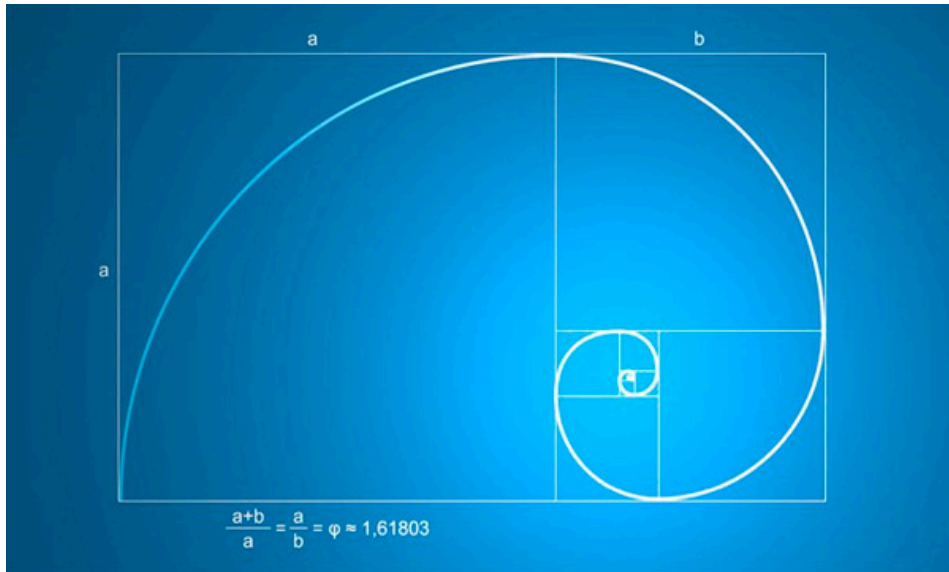
This proportion appears in countless places, buildings, in the growing process of plants, proportions of the human body, etc. Some examples of it are:
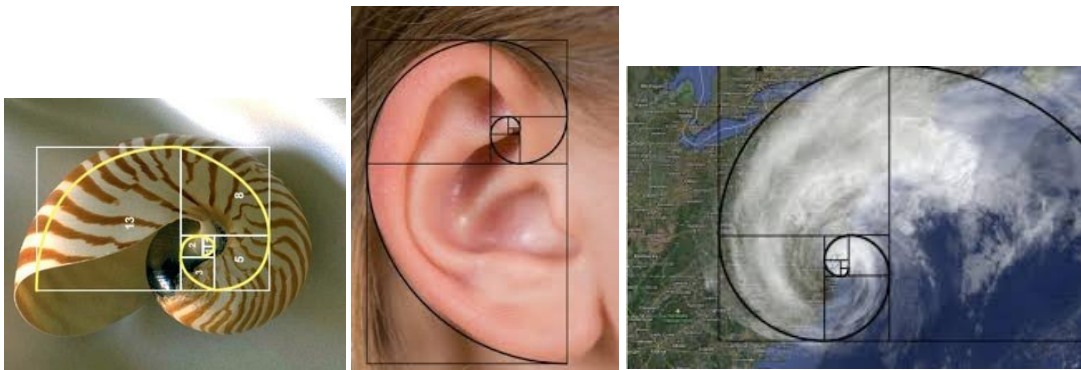
It is represented in the swell-known spiral of Dudero (Renaissance painter) that it is composed by the Golden rectangle and it can be found in the formation of shells of many molluscs.

Exercise 3: *Locate an element which contains the spiral of Dudero.*

1.4 Geometrical shapes in nature

At a first sight, it can seem that only humans are able to create geometrical shapes, however we can also observe that nature creates plants, bugs, etc. with almost perfect geometrical shapes and now, we will see some examples.

- A pentagon in the Ipomoea flower

- Hexagon in the beehives

Exercise 3: *Locate some poligon, geometrical form or a star in plants, fruits, etc. (Hint: you can cut the fruit in halves or even some flowers, if we draw lines from end to end of the petals, they can show as things).*

Rutas matemáticas

Las matemáticas constituyen un eje de la enseñanza siendo cursada por los alumnos durante años, sin embargo, la ciudadanía suele tener problemas para localizar las matemáticas en su vida diaria.

Una forma de mostrar las matemáticas que nos rodean es plantear una ruta por el entorno de los alumnos en la cual mostrar las matemáticas que nos rodean y enseñar los conceptos de una forma práctica.

1. RUTA 1: Matemáticas en la ciudad. Parte 1

En este primer apartado veremos los siguientes aspectos:

- Formas.
- Números.
- Logotipos.

1.1 Formas

En la escuela predominan las figuras planas, de la misma forma podemos observar en nuestro entorno urbano multitud de formas. Veamos algunos ejemplos.

El suelo: en los suelos de nuestras ciudades podemos observar gran cantidad de patrones formados por figuras como círculos, triángulos, rectángulos.

Ejercicio 1: Localiza un suelo con un patrón geométrico y describe porqué está formado.

<u>Señales:</u> podemos observar círculos, triángulos, hexágonos y octógonos.

1.2 Números

Vivimos rodeados de números en la ciudad: los números de los portales, la hora, la temperatura, etc.


Ejercicio 2: *Encuentra un ejemplo de números en la calle.*

Ejercicio 3: Si en un reloj de la calle aparece que son lass 14:17 (o las 14:53), ¿se pueden escribir como las 14,17 (o las 14,53)?

1.3 Logotipos

En general los logotipos de las marcas tienen formas muy estudiadas ya que tienen interés en que la gente recuerde estos logotipos. Con este propósito muchos tienen elementos geométricos muy sencillos.
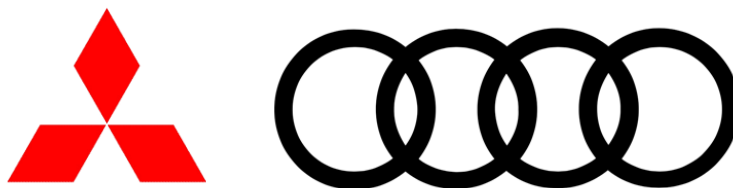
Ejercicio 4: *Localiza un suelo con un patrón geométrico y describe que elemento lo forman.*

RUTA 2: Matemáticas en la ciudad. Parte 2

En este primer apartado veremos los siguientes aspectos:

- Estadística
- Escalas
- Mobiliario desarrollo geométrico

1.1 Estadística

En las ciudades actualmente se realizan medidas para llevar un control de todo tipo de datos. Podemos ver por ejemplo que se realizan estimaciones y obtienen por ejemplo la media de coches que circula por una calle al día o cuanta gente visita el centro de la cuidad o un edificio concreto a lo largo de mes o año.


Estas estimaciones se realizan a partir de unas medidas que se hacen sobre las calles previamente y el propósito suele ser para mejorar la organización de la ciudad.

Ejercicio 1: Sitúate en un semáforo en el cual se forman atascos, cuenta el tiempo que dura el semáforo en verde, el número de coches que pasan por el semáforo cuando este está en verde y los coches que quedan parados en el semáforo. Una vez hecho esto calcula la media coches que pasan por el semáforo cada vez.

¿Cuánto debería de durar el semáforo de media para que no quedaran coches parados en el mismo? ¿Cuántos coches menos debería haber en el semáforo de media para que no hubiera atascos?

1.2 Planos

En las ciudades el primer ejemplo que encontramos de escalas son los planos de las ciudades, podemos ver como en las oficinas de turismo de las ciudades entregan planos que muestran la ciudad a escala para que los turistas puedan orientarse.
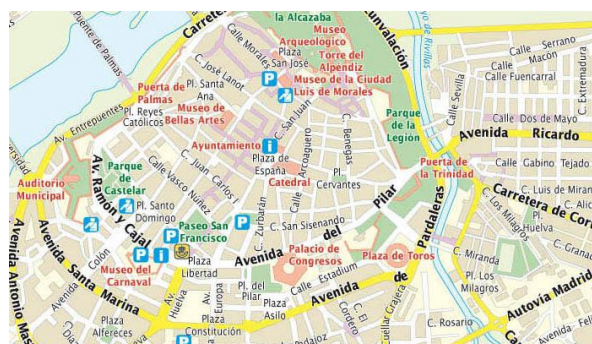
Según la escala que muestre el plano podremos pasar de la medida entre dos puntos en el plano a la medida real entre esos dos puntos.
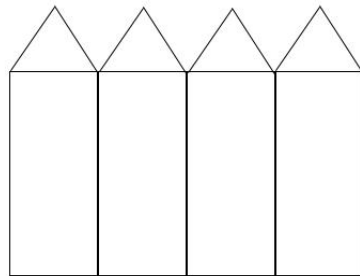
Por ejemplo:

1/2500 cm nos indica que cada cm del plano son 2500 cm en la realidad.

Ejercicio 2: Si en un plano hay una distancia de 20cm entre dos puntos y la escala de dicho mapa es 1/3000, ¿Cuál es la distancia real entre esos dos puntos?

Ejercicio 4: Encuentra algo que esté a escala respecto a otro elemento.

1.3 Mobiliario urbano

Podemos ver en los elementos del mobiliario urbano los distintos elementos que la forman, veamos un ejemplo.

En el caso de una cabina telefónica está formada por 4 triángulos y 4 rectángulos.

Ejercicio 3: Encuentra dos elementos del mobiliario urbano y dibuja los elementos que los forman. Por ejemplo, el de esta imagen.

En este primer apartado veremos los siguientes aspectos:

- Como medir la altura de un edificio
- Áreas y volúmenes.

1.1 Medir la altura de un edificio

En algunas ocasiones surge la duda de la altura de distintos elementos, pero surge el problema de no poder medirlo con un metro. Ante esto podemos aplicar dos métodos:

- **Primer método:**

  Se coloca un espejo en el suelo y una persona se aleja del espejo hasta ver la parte más alta del objeto que quieres medir como muestra la siguiente imagen.
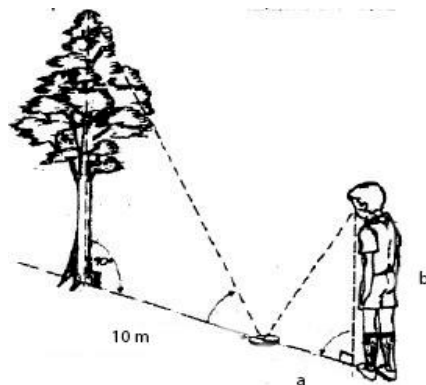
$$\frac{\imath}{b} = \frac{distancia\ del\ espejo\ al\ árbol}{altura\ arbol}$$

Después es necesario medir la distancia del espejo al árbol, conocer la altura de quien mira el espejo y la distancia del espejo a la persona que mira el espejo.

Por tanto, la altura final del árbol despejando la ecuación anterior es:

$$altura\ del\ arbol = \frac{b}{a} * distancia\ del\ espejo\ al\ árbol$$

- **Segundo método:**

  Si no se conoce la distancia hasta el elemento a medir entonces se utilizan los ángulos que se forman utilizando la definición de tangente.

$$tg(\propto) = \frac{cateto\ opuesto}{cateto\ contiguo}$$

Según este método para calcular la altura de un arbol del cual no podemos calcular la distancia hasta su base necesitamos hacer dos medidas y conocer la distancia entre ellas. De esta forma podemos obtener un sistema de ecuaciones para obtener la altura. Un ejemplo sería:
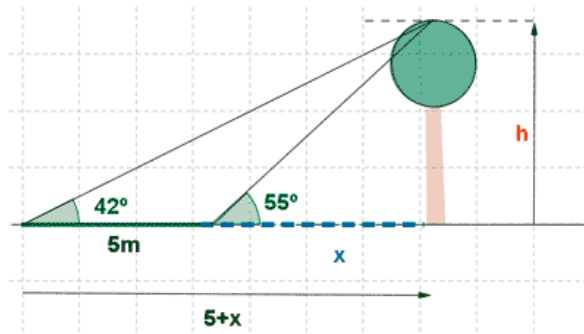
$$\left.\begin{array}{l} \text{tg } 55^{\circ} = \dfrac{h}{x} \\[3mm] \text{tg } 42^{\circ} = \dfrac{h}{5+x} \end{array}\right\} \left.\begin{array}{l} h = x \cdot \text{tg } 55^{\circ} \\[3mm] \text{tg } 42^{\circ} = \dfrac{h}{5+x} \end{array}\right\} \text{Resolvemos por sustitución.}$$

**Ejercicio 1:** *Calcular la altura de dos elementos utilizando con cada uno de los dos métodos.*

Ejercicio 2: *(Más difícil) Obtén la altura de un elemento que no tenga su base a la altura del suelo. Por ejemplo, una estatua en un pedestal.*

1.2 Áreas y volúmenes

Los elementos que nos encontramos en la vida real en general son figuras compuestas de otras figuras por ejemplo las figuras que vemos en la imagen anterior. Partiendo de esto vamos a dividir los elementos que nos encontremos en figuras de las que sabemos calcular el área y el volumen con el objetivo de conocer su área o volumen.

Por ejemplo, el área de una cabina sería la suma del área de sus caras: que en este caso son 4 rectángulos y 4 triángulos.
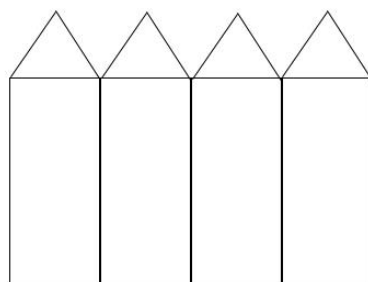
Ejercicio 3: *Calcula el área y el volumen de tres objetos que encuentres.*

RUTA 4: Matemáticas en la naturaleza

En este primer apartado veremos los siguientes aspectos:

- Simetría
- Parábolas
- Número áureo y número fi
- Espirales: girasoles o caracolas
- Formas geométricas en la naturaleza

1.1 Simetría

La naturaleza nos muestra infinidad de ejemplos en los que podemos observar simetrías en ambos ejes. Vemos por ejemplo en la primera imagen simetría respecto el eje x y en la segunda respecto del eje y.
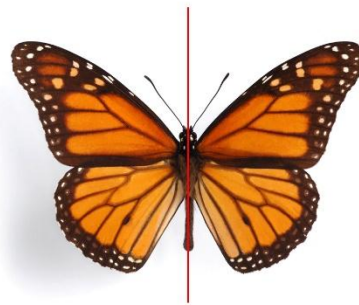
*Ejercicio 1: Encuentra dos ejemplos de simetría en respecto de cada eje.*

1.2 Parábolas

En nuestra vida podemos ver parábolas en multitud de sitios por ejemplo en el lanzamiento de un proyectil o en los edificios.
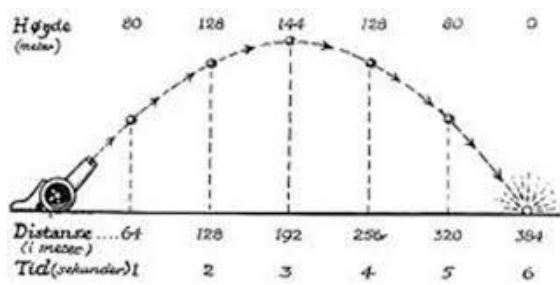
Ejercicio 2: Encuentra dos ejemplos de parábola en la naturaleza.

1.3 Número áureo

El número de oro (también llamado número fi o número áureo) se conoce desde hace siglos y se asocia a la belleza y a la naturaleza. Se representa con la letra griega "phi" (φ) y su valor aproximado es 1.61803398 Se trata de un número irracional, pues cuenta con infinitos números decimales no periódicos**.**

$$\frac{a+b}{a} = \frac{a}{b} = \varphi \approx 1,61803$$
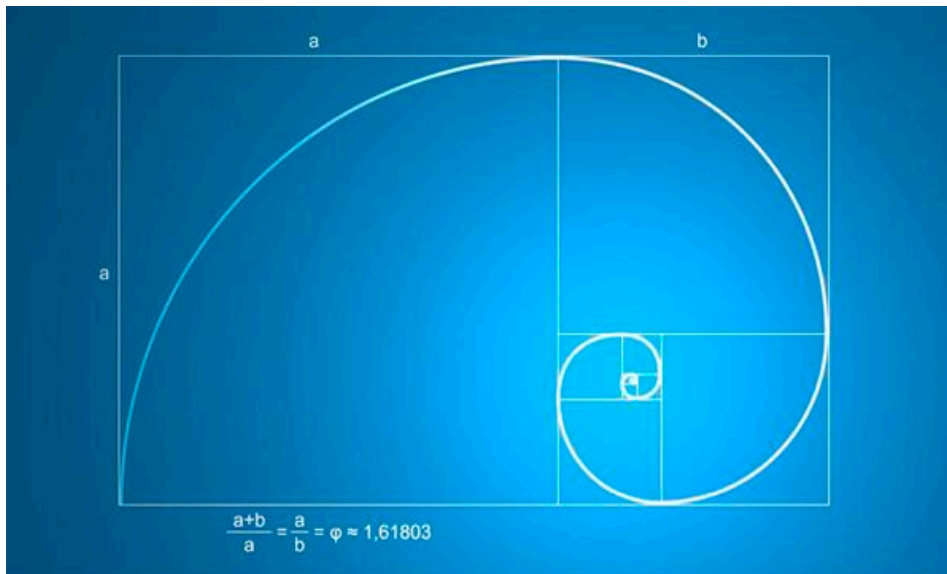
Esta proporción aparece en infinidad de lugares, edificios, crecimiento de las plantas, proporciones del cuerpo humano, etc. Algunos ejemplos son:

Lo encontramos representado la famosa espiral de Dudero (pintor renacentista) que se forma a partir del rectángulo áureo y que podemos encontrar en la formación de las conchas de muchos moluscos.

Ejercicio 3: *Localiza algún elemento que contenga la espiral de Dudero.*

1.4 Formas geométricas en la naturaleza

A simple vista puede parecer que solo el hombre crea formas geométricas sin embargo podemos observar que la naturaleza muestra en plantas, insectos, etc, formas geométricas casi perfectas y ahora veremos algunos ejemplos.

- Un pentágono en la flor de la Ipomoea

- Hexágonos en los panales de abejas

Ejercicio 3: *Localiza alguna polígono, forma geométrica o una estrella en plantas, frutas, etc. (Pista: puedes cortar fruta por la mitad o algunas flores si dibujamos líneas de punta a punta de los pétalos pueden mostrarnos cosas)*