

Ben Bachmair September 14th, 2014

Project of the Institute of Education:

"Re-interpretation of war and peace: a personal learning journey using mobile devices"

Report on the Third Project Session, 9th May 2014: "Language and Media Warstorm" at Archbishop Tenison's school, KS 5, Project "We Went to War"

Awareness path from war memorial to school

The third session is part of an art project, under the responsibility of art teacher and the chaplain of the school. An overview of the complete project giving the outline by teacher is made in Section A. The plan for third project session (Running order) on 9th May 2014 under the headline "Language and Media Warstorm" resulting from the planning meeting on Wednesday, May 7th, 10 am - 12 pm. Participants were chaplain, facilitator of the Institute of Education, student Tomas (see section B). Section C summarizes the activities from the four sites of "live art performance" on Friday May 9th, 9.05 to 12.40, which stretched from (1) a churchyard and a World War 1 memorial near the school with a live art performance to (2) a first round of reflection of what happened in a coffee shop and (3) a discussion in the lounge of the local theatre and (4) the lecture room of the school.

Leading idea of the project: students re-interpret war and peace.

The following general criteria stem from the project of the Institute of Education: "Re-interpretation of war and peace: a personal learning journey using mobile devices". They lead to an evaluation of the tuition event.

- Personal life of students and youth culture as frame of re-interpretation:

Students re-interpret the historical facts with reference to their personal life within today's youth culture, their peers and their personal lifestyle. The media's link to individual's personal lives, and therefore personally owned mobile devices have a high value to mediate the world around today's younger generations.

- Students as life experts hold a discussion with professional experts: Students are supported to consider and discuss war and peace on their level of expertise with professional experts e.g. with film producers as media experts or a pastor as moral expert.

- Opening of the school and context awareness: Students create enhanced socio-cultural connections and links to non-school contexts, including local war memorials as internet sites. Students can investigate non-school contexts which are non-related to the issue of war, but typical for youth and consumer culture.

- Investigative learning with cooperative knowledge construction with the teacher guiding learning. Situated-learning on the basis of students' cultural resources (personally owned Smart phones or tablets) can be realised e.g. in the form that students investigate family stories, interview migrants, discover war remains in their own life world, war and peace stories in media content, war related apps on the internet.

A. Frame of session 3, outline by art teacher, plan and realisation of We went to war project (text by art teacher)

First Session, Monday 28th April, project launch, 2 hour session from 1.30 - 2.20, and Friday 2nd May

Aims:

To introduce the project and film stimulus.

To get students to understand main themes of the film: Narrative, Juxtaposition and Grace and forgiveness.

Intro:

Students will read through the brief and discuss the requirements of the unit. We will also discuss the following topics:

1. A time where they have shown grace/forgiveness
2. Knowledge of Vietnam war and what Veterans are
3. Knowledge of narrative and Juxtaposition.

Resources: film WE WENT TO WAR

Main task:

Student will watch three parts of the film in this session- they will watch the full film at a later date. For each section they will be asked to think about different themes/ ideas.

1. Film Introduction:

Prompt questions:

'How have different shots been used in this sequence?

Can you spot any examples of juxtaposition? What effect does this have?'

Task: group activity: Write a list of all the opposite/ Juxtaposed themes you can see

2. Features of a narrative

Group activity- what are the main features of a narrative/ story?

We will focus on the idea of characters, and look at how the film introduced and build on these (15m 31 secs) watch and (26.15) and 38.07)

3. Forgiveness/ Grace

Watch the section at 54.44, and the ending of the film. Think about the possibility to forgive in this situation. Consider how sound, and still images are used and what effect this had on us?

Summary of art teacher of the realisation of 1. session (art teacher 1st 14)

The students reacted well to the project, we watched the film and I have given them an activity to research various themes which they chose as things they wanted to know more about. Tomorrow they will lead the beginning of the session with these themes. we are also going to consider the themes and ideas that they want to investigate in more depth. I think they are enthusiastic!

Friday 2nd May

The group is to watch the film in its entirety – NB Only art teacher to be present at this session.

Task: to create mood boards on the theme of Juxtaposition, using lists from the first session.

Second Session: Friday 9th May, 9.05 - 12.40

Aims: For students to develop audio material for their project, For students to link theme back to own experience, and become stakeholder in the project. For students to use the school pastor to support development of the project.

This session will run as IoE-facilitator suggested, but the materials gathered will be used as the audio for their film. They could also produce a mood board of images, to use as part of the design process.

Task: student are to collect written and audio material to use for their film. They will use this to produce a cinquain –a five line poem. This will form the basis of their narrative for their films.

Example of Cinquain structure:

Each line has successive syllables. The first has two syllables, the second four, the third six, the fourth eight and the last two.

An example from Jeanne Cassler:

First Visit to the Ocean
She's lost
inside her laugh
before the rising tide
that reaches out to tickle her
bare toes.

Read more: http://www.ehow.com/about_4571565_what-cinquain-poem.html#ixzz2zEsaVCZG

Third session: originally planned for Friday, 12th May, postponed to Monday 2nd June, All day

Aims for students to meet film producer and learn about storyboarding techniques and editing techniques.

Task: students will use their cinquain developed from their visit to the tube station, and plan a story board which allows them to consider what images/ filming they will need to source to create their outcomes.

In this session students will have two workshops to give them the skills they need to develop their outcome.

Session Four: Monday 19th 11.00 - 3.20, Filming session

Aims: For students to collect digital images with to create their film outcome.

Task: to use storyboards and their cinquain's to collect images, which they will then edit to produce an outcomes.

Follow up sessions in school: students to work on editing work to hand in by the ??? of June.

Exam criteria: BTEC units with the lists of criteria that students will need to address. Art teacher will write a brief for students detailing how they will meet each one of the criteria, along with lessons plans in detail for each session.

B. Running order for the *We Went to War* Project Session 3, 9th May 2014 "Language and Media Warstorm"

The running order was the result of the planning meeting on Wednesday, May 7th, 10 am - 12 am. Participants: Chaplain, facilitator IoE, student Tomas. This running order was drafted by chaplain, revised by facilitator IoE and sent by email to the students.

(Text chaplain)

09.05 Meet in the art dept: Walk together to St Mark's churchyard

Material to take with you: personal mobile devices, smart phones, tablets, with any relevant video, audio, or images, and pen and paper for the Live Art performance! You could bring a popular war game of the entertainment area for use on your mobile. Please use your usual sources and bring what you think it is relevant for a Live Art performance on war and peace. Tomas may give advice about what could not be acceptable. It should go without saying that no extreme material should be used that is not allowed in school. The rule is: 'nobody should be disturbed or insulted by what I bring with me'.

Perhaps art teacher could bring along an important section of the film, *We Went to War?* The two films that chaplain proposes for the students to watch are: Christian Aid <https://www.youtube.com/watch?v=ivJqmdeu9ZQ> ; Refugee Council <https://www.youtube.com/watch?v=VNLUmbyc0gg&list=PL580AFFB06B2E08EF>

Everyone brings something of their own to perform in a loop – to create a cacophony as 'Language and Media Warstorm'.

Students take photos, videos, sound for their video production. Art teacher records the complete event.

09.15am Churchyard – 30 minutes planning discussion concerning the Live Art performance, 'Language and Media Warstorm'. We will make a common decision on the site for the performance: the churchyard, the street, Oval underground station or the Oval coffee shop. The manager of oval coffee shop confirmed that we can have the performance in his coffee shop. (Tomas to facilitate)

09.45am Live Art performance: 'Language and Media Warstorm'.... People are invited to stand or wander around using/ performing their own materials. Chaplain will be reading the Bible passage parallel to the cacophony of the material from mobiles. The performance is to end as and when the cacophony calms down. This may be or may not be through people listening in to the Bible readings. (IoE facilitator to facilitate)

10.15am Coffee/ tea/ drink (provided by the project) at the Oval cafe. We will have an **informal** 'debriefing' upon the experience over coffee. People can explain why they brought what they did; what they were doing; how they felt during the live performance. Talking about the experience. (Chaplain to facilitate)

10.45am This will be a more formal time of working together. Students work together in groups of 2 or 3 to gather together all relevant materials (sound, images, video) and to create a number of cinquains. The objective is to lead the cacophony to the strict order of a poem. These could be used in the video of the students. Students can stay outside – or go inside the calm of the St Mark's church. Chaplain,

to ask if we can go inside the church? Because there was a funeral in the church loE facilitator asked at the at the local theatre "oval house" to have a meeting in their lounge. (Tomas to facilitate)

11.45am Walk back to school.

12.00 Continuing session in the Art dept. Each group to feedback and share ideas. If they wish to, they can read their cinquains, if possible. loE facilitator presents an example of the copy+paste poems of the Herta Mueller, Noble price winner for literature. (Art teacher to facilitate that session).

C. Report of the tuition event: Live Art performance in the churchyard, reflections on entertainment sites and the finalising Cinquain poem in school

The following text is a first approach to describe and evaluate the outcomes of the tuition event on Friday, May 9th, 9 - 12.40 pm. (*perspectives of participants and the analysis of the videos is still pending).

The following general criteria stems from a project by the Institute of Education: "Re-interpretation of war and peace: a personal learning journey using mobile devices" and leading to the evaluation of the tuition event (see page 1):

- Personal life of students and youth culture as frame for re-interpretation
- Students as life experts in discussion with professional experts
- Opening of the school and context awareness
- Situated learning and cooperative knowledge construction.

Participants of the event

7 students: Tomas, Ronny, Franklyn, Darrin, Neal, Seymour, Bennet

3 facilitators: school chaplain, teaching assistant, facilitator from the IoE, temporarily:
Art teacher

General impression

During almost 4 hours of the event, the students responded with awareness to the specific communicative and conversational prerequisites of the four sites:

- churchyard with war memorial
- coffee shop
- theatre lounge
- school.

In collaboration with the facilitators, students used the options of these sites and reacted adequately to the sites specifics. Students also joined in an active discussion with the facilitator, which covered an enormous breadth of war related issues, variously covering war in family history, war and sports, war and religion, conscientious objection, war and entertainment. However, students needed quite a long time to bring into the discussion their experiences as experts of their everyday life, their hobbies (e.g. gun sport) or entertainment (e.g. a 'gunner' app on the Smartphone). Students developed and used a breadth of communicative and reflexive forms to consider and discuss war-related issues. The tuition event was characterized by cooperation and collaboration with the intention to deal empathetically with all participants' contributions, statements and opinions during the event. Finally, at the end of the morning and in school all students reached the expected outcome, which was the written and presented Cinquain poem.

1. The project brief with the running order for the tuition event on Friday morning

The project brief of the planning meeting was issued and accepted by all participants on the Wednesday before the event (facilitators and students) and was used for orientation throughout the day of the event. Additionally, this brief was sent on Thursday by email, and the chaplain issued handouts for each participant. Students used the brief in the churchyard and during reflections of the live art performance in the coffee shop. This brief worked as guidance for the group through the event. It clarified expectations and supported a positive anticipation for the 4 hours of common

activities. The brief sent to the participants in advance highlighted the co-facilitation as an easy-going collaboration.

Collaboration in situated learning

The planning in the Chaplaincy of the school together with a student meeting on Wednesday morning opened the event up to situated learning and collaborative knowledge-building. Producing mobile content was an intention of the plan and integrates students as stakeholders for the live art performance. Two facilitators presented their self-produced material on their mobile devices (laptop, Smartphone) in the live art performance in the churchyard. Students introduced their material during the third section of Friday morning at the roundtable meeting in the local theatre lounge. A possible reason for this is probably that students have fully accepted the prohibition of mobiles in school.

Context awareness

The plan deliberately focuses on several sites outside of school with the intention to support context awareness, e.g. the impression of being under pressure, or reassured by familiar contexts. Intended contexts were:

- *Religion*, to which the chaplain and the churchyard related
- *War*, via the prepared media material and by the war memorial in the churchyard
- *Everyday life*, by the coffee shop, oval theatre lounge and the mobile devices.

2. Beginning at the school with positive expectations (beginning around 9 a.m)

As planned, the student Tomas successfully took the lead. He gave the impression of taking responsibility for the whole group (also at the traffic lights). Furthermore, Tomas stimulated the group from an organised start into an interesting endeavour. An open, creative and socially integrative order was established, with a common goal of proceeding through the day to see what can be discovered.

Students' expertise

Student as facilitator at the beginning of the tuition event described and addressed the students' expertise in respect of an unusual activity in school.



3. Common planning at the war memorial on St. Mark's churchyard (beginning around 9.15).

The group with three facilitators and six students met at the war memorial in the churchyard and discussed the possible sites for the live art performance. Under consideration were the churchyard, Oval tube station and the coffee shop opposite the war memorial at the entrance of Oval tube station. A common decision on the location for the *'language and mediastorm'* was made without long formalities but by a communicative consent. Student Tomas acted clearly as facilitator.

The project brief issued at the start in the school with the student acting as facilitator, combined with a common discussion of the site for the performance, made collaborative knowledge production plausible.



Figure 1: Student Tomas discusses the planning at the war memorial in the churchyard

Student's expertise

Tomas guided the group with competence and confidence, demonstrating leadership experience.

4. Live art performance 'language and media storm' (beginning around 9.30 or 9.45) (Scenario: *Memorial - Framing war memorial by everyday life; Investigating war memorials and their social environment with videos and photos*)

The intention of the performance was to provide a feeling of insecurity, perhaps the feeling of being threatened, fitting with the Bible narrative of Jesus and his disciples in the storm on Lake of Gennesaret to a feeling of being protected. This did not work effectively, but the discussions and considerations on war that followed later were successfully prepared by the live art performance.

After the discussion about the site, students left the war memorial and wandered around the churchyard. Some stayed on the churchyard's children playground. Some reported they visited the church's crypt.



Figure 2: Students wander around in the churchyard

Prepared media content

The chaplain had prepared a PowerPoint file on Bible texts, which he read in several languages. The IoE facilitator offered videos with lists of victims of the St. Mark's memorial (site of the live art performance) and of Kennington park shelters on his mobile and his laptop to students. The students did not introduce their media content to the performance on the churchyard, but they did later in the theatre lounge. The students observed the IoE facilitator's media content on laptop and Smartphone but did not comment on it. Some students discussed with the chaplain his Bible PowerPoint presentation on the chaplain's laptop. The PowerPoint format of the

chaplain's Bible presentation was appropriate to the performance, as well as to the site, and it met the interest of some students, but the chaplain had to look for students and to involve them actively in communication.



Figure 3: Students watch the videos of one of the facilitators list of war victims from memorials on the churchyard and in the park nearby.



Figure 4: Students watch the PowerPoint presentation of the chaplain. One facilitator documents with his Smartphone.

Context religion

The Bible text reading and PowerPoint presentation of a Bible text by the chaplain effectively linked the relation to the context of religion.

Language and media storm

In summary, the idea of a self-produced language and mediastorm was not established in the group. It remained an idea of the facilitators, but was positively connoted by the students. Students were open to a performance on 'insecurity' but related to the churchyard and not on the basis of their own media production. Probably they could not anticipate that their media product was of relevance for the live art performance (perhaps reflecting a lack of confidence in their expertise). Furthermore, the media contribution to such a less familiar event needs a deliberate common preparation on the day of the event or on days before. In relation to a live art performance this could be a 'rehearsal' on the school site. The objective should be to encourage confidence in the students' expertise.

The intended direction of feeling toward insecurity being threatened came into the performance by the conditions of the site, the churchyard itself with the weather. It was cold with rough, stormy wind and rain. The extreme noise produced by gardeners with their machines, and the street noise of ambulances and police sirens made the stay uncomfortable. Time-pressures impacted the performance by people in cars who arrived for a big funeral.

An explanation why students were in the playground could be that they know from their childhood that a playground is a protected area. This feeling to be protected would fit with the intention of the live art performance in the churchyard.

Opening the context to youth culture

By his self-representation, student Franklyn set a link to youth culture. Franklyn brought into the live art performance a typical body gesture for self-representation. This link opened a conversational thread which reinforced among others the discussion in Oval theatre lounge on sports and war (gun sport, football), also on entertainment and war (gunner app). Furthermore, it opened options for introducing students' expertise from outside the school into the school event.

Additionally, the gesture of self-representation reduced the power of the tradition oriented iconography of the churchyard and the war memorial to shape meaning making of students. Franklyn' self-representation corresponds to the playground as part of the churchyard and the world of traffic and shops outside the churchyard's fence. Franklyn continued the 'youth culture thread' until the entrance to the school, where he used the gunner app which was introduced by Tomas in the oval theatre lounge. The gunner app at the school's entrance lead to a short discussion by facilitators, regarding whether such an entertainment tool is suitable in the context of a school. In the classroom of the art department, Franklyn wore a hat which is typical for youth culture and artists.



Figure 5: Student in a position of self-representation at the war memorial in the churchyard

Formal but spontaneous commemoration at the war memorial

The performance ended in front of the St. Mark's memorial of World War 1. The IOE facilitator requested that he commemorate his grandfather, who died in 1918 at the Somme at this memorial for Lambeth' war victims. This request was not planned but was the result of the sensitive climate within the group in the churchyard. Students and facilitators accompanied the IOE facilitator during a formal silent commemoration. In the background, the funeral procession began. This funeral demanded formal behaviour. Shortly afterwards the group went over the street to the coffee shop.

Use of mobile devices

The live art performance was part of the expectation of the group, but to use mobiles were out off their expectations. Students accepted the mobiles of the facilitators and watched their media products on laptops and on Smartphones. They also accepted the Smartphones of the facilitators to document the performance by photos and videos. But, perhaps they did not use them, except for everyday communication before the discussion on the churchyard about the site for the performance.



Figure 6: Students use their mobile devices for everyday communication before the beginning of the event.

It may be assumed that students are aware of the prohibition of mobile devices in the school context. First steps in the direction of an assimilation of mobile devices in art's activities, were deep sustained discussion made in the coffee shop. Communication in the coffee shop consisted of two modes of reflection: some informal small talk and formal statements from all participants. The session began at first with a reflection about the event on the churchyard in the form of small-talk, which changed gradually to a kind of round-table discussion with rather formal statements. This discussion was recorded by mobile video on the loE facilitator's Smartphone. This simple video recording supported the in-depth character of participants' contributions with statements and discussion.

Later, and during the discussion in the Oval theatre lounge, students began to use their mobile devices for presenting their prefabricated and diverse examples on the issue of war.

5. Conversational reflection of live art performance in the coffee shop opposite to churchyard and war memorial (Scenario: *From conversation to formal statement* enhanced by mobile video recording)

On the way from the site of the performance (churchyard with war memorial) to the school, two sites - coffee shop and theatre lounge - were used for reflection and discussion. Usually a coffee shop is a place of small talk, which is a kind of conversational reflection on a level adequate to everyday life and media consumption. The manager of the coffee shop was informed about the group's coming. As is usual for a coffee meeting, the group arranged tables and chairs for sitting in a kind of circle and having a drink together (the drinks were offered by the loE facilitator). Students and facilitators talked to each other. Everybody had the project brief for the event on the table. Soon the informal talks changed to more formal statements, which were partly addressed to the chaplain or to the group. The loE facilitator video-recorded each statement. When the loE facilitator was to give his statement a student took the loE facilitator's mobile and recorded his statement.



Figure 7: Considering the event in the churchyard during a drink in the coffee shop. Participants have the project brief at hand.

Issues of the statement in the order of giving statement

- Rest in peace and memorial (student Tomas)
- Wandering around the churchyard environment, feeling uncomfortable (student Neal). Neal is reluctant, perhaps shy during his statement. For talking he gets support by the chaplain. Recording his statement is not sufficient to support his statement, but both - being addressed by a person and by recording - is supportive.
- Situation on churchyard as an island with storm and sun (teaching assistant);
- Effect of reading a Bible text; linear way of talking about war, war narrative (chaplain);
- Comment on Franklyn self-representation at the war memorial as expression of life and an adequate gesture for the commemoration of young men who died 100 years ago (IoE facilitator);
- Choice and freedom in this country, situation on churchyard (student Bennet);
- People in war; refers to film (student Darrin);
- Event in the churchyard, normality, people in war (student Franklyn);
- Event in the churchyard, storm, island, confusion (teaching assistant);
- Event in the churchyard (chaplain);
- People who have died; opportunity in this country to have freedom and peace (student Ronny);
- Very short statement about US military (student Franklyn) which leads to personal experiences of chaplain to be evacuated by soldiers;
- War refugees, story of a student who had to be hours on a bottom of a lorry (teaching assistant);
- Civil war in Congo (student Ronny).

Transcript of Video-Statement in Coffee Shop after fine Art performance at War Memorial on Churchyard

Teaching Assistant

My three words are conflict, storm and island. Conflict, because war is a conflict and I have conflicting emotions about doing this task and the confusion surrounding it. The storm, if there are clouds in the sky then the sun's shining through, and the noise, the ambient noise, was very disorientating for me. That kind of made me think of a war situation, the confusion involved in that. But possibly, the rays of sun we could get to at the end, so I was thinking metaphorically. And island, because actually the location of it was very much like an island. And I think a church can be an island and you yourself can be an island and if you kind of reason and see sense in things and you can put a barrier against anything else and that may be a way of getting through some of these things.

Chaplain

In a good way, it's where the task kind of like a chaotic task and you're trying to kind of bring your different elements. And my natural mind process is quite a linear process and I often start doing that - I'm doing something about just war [...] and I'm thinking about war in a rational way. It's interesting, this is why you might go to war/not go to war etc.. And I don't have a great time for just war theory, but the linear stuff is what I'm used to and actually war is a kind of a chaotic experience and something about the chaos hit me - that's what it's actually like. It was interesting

trying to use the passage, when I first felt like I was reading in a old book [...] in a foreign language. And I suppose that's maybe what it is to some people, using a story from years is like a foreign language, doesn't have any effect. I felt when I took it to people on a screen and showed you some of the images and I've been to the place where it was set and tried to bring alive the story as having meaning today, that felt good to see. Maybe you think about what it could mean, those two stories today. So, three words: chaos, secondly I felt detached and then I felt involved.

Student Ronny

I would go for history. Because looking at those tombstones, you can see what people have been through. You can see the number of people that have died, and they made me think that the life we're living now is very precious. And the other word I wanted to use as war is "forever lost" [?], because this will stay in this environment forever, nothing will change. So therefore, we should be honored that we're living this life now than the people that lived 100 years ago. That we can have the opportunity to have freedom and peace. That's what I have to say.

Student Thomas

The words that I would use is "Rest in Peace". The reason being for that is because when we were recording we saw a load of gravesites. And of course that's through conflictions and all types of conflictions. That church on the opposite side is a memorial place and those three words kind of connect those graves together, "Rest in Peace", that kind of feeling of just being at rest. So yeah, "Rest in Peace", those are my three words.

Student Neal

[...] Many weekends [...] I do get hay fever quite easily, I noticed that the air was a lot fresher around the church, compared to the street. But it might just be because of the cut grass, so, not too sure.

> Uncomfortable. You we're slightly uncomfortable being in that environment, because of the hay fever?

It was okay, apart from the hay fever.

Mobiles and situated discussion

The mobile recording function augments the small talk reflection and helps to set topics for the whole group. The round table situation in a relaxed, non-scholastic environment enhances discussion about personal experiences and the development of personal theories. Due to possibly being more familiar with the video recorded statements, two to three participants engaged in short discussions.

Collaborative knowledge construction, on the way to progressing towards critical thinking'

After the event in the churchyard the participants liked to have a group discussion. The individual views on the event and on the issue of war were welcomed by all group members. In this positive and supportive climate students expressed pre-existing ideas, concepts, considerations and experiences. Students are on the way to verbalize their theories on war. They developed and proved critical thinking.

6. In the lounge of the Oval Theatre, further discussions took place of the already raised issues and presentation of what students have prepared for the live art performance (Scenario *Traces* - War in our life world)

On the way from St. Mark's churchyard and war memorial, via the coffee shop to school, a local theatre is situated. In its lounge with sofas and armchairs the group sat around a table. In the background a rehearsal ran. The art teacher participates, although she is ill.

On this third site of the morning, the group starts with a general discussion, among others, about conscientious objectors. Facilitators also contributed to this discussion as well as students. The positive and informal climate of the coffee shop supports the discussion. Everybody's contribution is appreciated and widely acknowledged.

One strand of the discussion is on football and war.

The main issue of this third morning session and site is the students' contribution to the live art performance. Students display, explain and discuss their media material, which they have prepared but did not show in the live art performance in the churchyard.

Students' expression of their expertise and widening the context of war issues to include sports, family history, poetic texts and entertainment

One might assume that students needed the churchyard and the coffee shop as a kind of warming-up to rely on their own media material. In the theatre lounge the situation is prepared to introduce their personal media expertise. Probably this expertise is rather far away from the school's mainstream concepts of war and belongs to contexts which usually don't match school e.g. family history, app for using the mobile phone as gun, gun sports, etc.

Family history and Algerian liberation war

Seymour presents a printed photo of his grandfather who fought and was pursued in the Algerian liberation war. Seymour is definitely an expert in his family story but also in the history of the Algeria history during the time of his grandfather, e.g. involvement of Algerians as French combatants in Germany in World War 2. With his family photos, Seymour opened the context of family history and to an unusually unknown war.

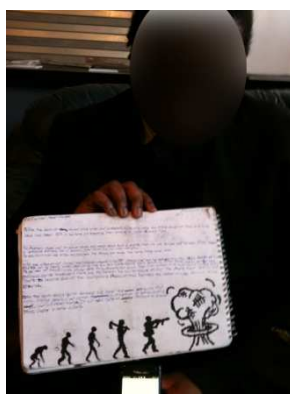
Poetic text

Darrin reads a possibly self-produced text from the display of his Smartphone and explains it. He presents his poetic expertise and refers to one of the objectives of the project. At the end of the morning, back in school each of the students composes his cinquain, a poem which consists of 5 lines.

Franklyn' poem and the discussion about grace

With the mobile in his hand Franklyn speaks about his poem which opens a discussion to which the chaplain contributes a longer theological explanation among others about grace. Grace is the central issue of the religious strand of the project. In this context, one of the facilitators asks the chaplain to explain grace as the leading religious input to the event. The chaplain focuses his explanation with the gesture of forming a cross with his hands.

Tomas's contribution is by figures which he



a well formed poetic text accompanied illustrated in his exercise book

Figure 8: Tomas's presentation of a text which he has prepared for the 'media and language storm'

Neal's photos / video of a gun sport site

Neal show his contribution, photos or videos of gun sport, which he discusses with the group



Figure 9: Neal talks about gun sport. He recorded an example on his mobile device.

The gunner app on the Smartphone: expertise and context of entertainment

Students were deliberately invited to bring war-related material from entertainment to the live art event. It should or could be media material which they use themselves. Just at the end of third session outside of school Tomas introduced the gunner app to a baffled and laughing group. The app transforms the mobile into a hand gun. Two other students, who had the same app on their mobiles, displayed themselves as gunners at the entrance to the school. This leads to a short discussion of whether this app can be used inside school.

Mobile, expertise and contexts

In summary, the third session in the theatre lounge is used by the students to display and explain their prefabricated media. Students used their personal mobile devices but also a photo on paper or written text on paper. All these contributions open a wide field of war and peace-related context from family to sports, entertainment and poetry. They also show the wide range of expertise of the students.

7. Back in school in the lecture theatre of the art department (after 12 o'clock)

Students know what to do. Without further instruction and fully familiar with the task students write their cinquain poems and present them to the class.

12.40 End of the event

List of participating students

Tomas, left, foreground,
Ronny: right; Ronny's family is from Congo



left: Ed, teaching assistant,
left standing: Ronny;
just back: Tomas
Franklyn: middle, sitting:
Darrin: right, sitting on bench

Franklyn with laptop, left;
Darrin: right



Neal right ;
chaplain, left



Bennet



Seymour with photo of his
grandfather. Family from Algeria

