The cultural and creative function of moving image literacy in the subject of English in the Greek secondary school

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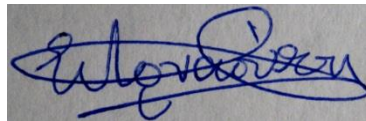
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ABSTRACT OF THESIS

Teaching media literacy as a separate school subject or as part of another school subject is lacking from the Greek educational reality, despite the international academic research and the development and application of media literacy teaching models. This thesis is an analysis of two case study research projects carried out in groups of students in two Greek secondary schools with the aim to study the students' response to media projects, which are totally new for the Greek educational reality, realized in the English as a Foreign Language class.

The data is analyzed according to Burn and Durran's 3-Cs model of media literacy, and more precisely its Cultural and Creative functions are the aspects used that include the concepts of Cultural Taste, Identity, and Creativity. These concepts are interpreted within the framework of Cultural Studies and Psychology theories. Important theoreticians considered are Bourdieu, Bennett, Giddens, Vygotsky, Jenkins and Bakhtin.

The examination of students' participation in the media projects and their production work suggest that their cultural taste is a combination of global and local influences, a glocal result, in which the family, the peers, the media and the education play an important role. Their identity is multi-faceted, as a reflection of various aspects of their selves, and it is closely related to their cultural taste and their cultural capital. Students' creativity is also expressed as a complex process, affected both by the guidance of the official educational context and the youth popular culture tendencies.

The tensions that emerge in the expression of the students' cultural taste, identity and creativity during moving image projects characterize the Greek adolescents' response to the newly-learnt moving image literacy, and raise important questions for educators and researchers.

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Chapter 1 Introduction

1.1 Media literacy makes a difference

"It is something so different from boring teaching and studying. You can't help loving it!" (Antigoni, 15 years old, third grade of secondary school)

During an editing session towards the end of a documentary-making project, Antigoni was commenting on her experience of participating in it and the difference it made to her in comparison to the traditional pedagogy which is still prevailing in Greece. Her use of the idiomatic expression 'can't help' and of the gerund 'loving' also stressed the affective function of media literacy. So, such a project not only contributed to the boosting of the teaching process but also captured the students' interest and engaged them emotionally and creatively. This informal assessment was evidence of the need for media education and media literacy courses in the Greek education system, as the students' response to them proved to be positive and encouraging. That was the impression I already had while using media material as tools for the English language teaching and I had the feeling that the students' potential could be exploited further more with the integration of media projects in formal Greek education. This is how the idea for this thesis was born.

1.2 The Greek educational context

Reading analytically the Greek national curricula as they were written by the Pedagogical Institute and approved by the Ministry of Education and Religious Affairs, it is evident that there is no mention in media literacy and its use in any subject, including English as a Foreign Language, which is taught from the first grade of the primary school until the third grade of the high school. They still refer to the use of media as a tool, as a means of collecting and analyzing information. Just the 'reading' part of media literacy is timidly appearing in the Greek schools. It is worth looking into the references to media tools in the national curricula for the teaching of English in the secondary school. It is mentioned that various textual forms can be used in class to make students more sensitive and considerate about their natural and social environment. For example, the author of the national curriculum refers to audiovisual material such as articles of magazines and newspapers, archive material, films and

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software. Additionally, it is suggested that students are encouraged to attend documentaries in order to find information. Moreover, within the framework of cross-curricular education, students are expected to use English material, such as articles, to find information for other subjects (Pedagogical Institute, 2002a; Pedagogical Institute, 2002b). In all cases, media are seen as a way to collect information and as a supplement to the course book, but not as a means of text creation, application of the acquired knowledge and self-expression.

Despite the absence of media literacy in the official Greek education, fact also confirmed by academic studies on a European level (Kosmidou-Hardy, 2002), the Hellenic Ministry of Education and Religious Affairs, in collaboration with the Hellenic Ministry of Culture and the General Secretariat of Adult Education, made an organized effort to introduce arts in official education, approaching media as art in "a non-defensive" way (Voros et al., 2008, p.29). This project called "MELINA project: Education & Culture" lasted from 1995 until 2003 and addressed Greek primary schools. First, teachers were trained and then the project was introduced to 92 primary schools of Greece and 2 of Cyprus, with the intention to spread it to all primary schools in the following years. It included drama, plastic arts, music, dance and audiovisual art forms (such as photography, sound recording, cinema, television, video-art). Its results were considered to be successful, but the lack of funding led to the suspension of the project, so it just ran on a pilot basis but has not been generalized yet. More recently, in 2012, the Ministry of Education ran the pilot film educational programme, "Audiovisual Expression", joined by 250 registered schools, as an optional subsection of Arts Education, whose activities could be delivered from within any subject (Andriopoulou, 2002a, p.20).

Furthermore, every year the Ministry of Education approves certain educational programmes offered by organizations external to the Greek State which could engage students and teachers in the media 'reading' and 'writing' process under the guidance of professionals. The first initiative appeared in 1998 by the Olympia International Film Festival for Children and Young People. Another cinema-related event that has been taking place is the 'European Meeting of Young People's Audiovisual Creation CAMERA ZIZANIO', run by the Olympia International Film Festival, which first took place within the framework of the Cultural Olympics 2001-2004 and has been an institution in Greece ever since.

The third cinema educational programme approved by the Ministry of Education for four school years, from 2006 to 2010, was 'Minidoc: A cinematic portrait', a documentary festival for the schools of Chalkidiki, in Macedonia, Greece, run by Thessaloniki International Film Festival. This Film Festival also used to organize a short film festival called 'Shall we go to the cinema?' for four consecutive school years starting in 1999; it hosted films made by Greek schools in Greece and abroad. The same festival has been re-organized since the end of 2013 but in the form of a project carried out with Greek school students who are taught the film language and create films with the help of professionals. Moreover, the 'Artfools video festival' of Larissa that has been organized since 2009 also hosts school-made short films, while a local initiative is 'Cinematheia', meaning cine-learning, a Chios School Film Festival, which hosts short films and documentaries made by island schools from the Northern Aegean Sea area. The NGO 'Karpos', established in 2008, has also been very active in the field and offers educational programmes for schools, such as the school project 'Cine-Mathimata' (Film Courses) in Crete (Andriopoulou, 2012a, p.20), and training for teachers (Karpos, 2013), while the Greek Film Archive,

> a non-profit cultural organization for researching, collecting, conserving and promoting Greek and international film heritage […] organises cinema screenings and clubs for students and adults (Andriopoulou, 2012a, p.21).

Apart from the private agents mentioned above, the official Greek media stakeholder used to be the Hellenic Audiovisual Institute (IOM), which was "abolished in 2011, due to public spending cuts, amidst the great financial crisis" (Andriopoulou, 2012b). This Institute carried out research in media, including media literacy, and even organized educational projects and programmes in collaboration with the stakeholders of other European countries (ibid.). It viewed "media education as a way of promoting responsible citizenship" (Voros et al., 2008, p.29), attributing a social function to it. It is also worth mentioning that the findings of the Euromedia Project concerning Greece led to a similar conclusion as

> most teachers considered Media Education a necessity for the benefit of citizens and society at large because through this subject empowerment of individuals as well as informed citizens can be promoted and, as it was stated, 'an informed citizen is the best citizen' for a democratic society (Kosmidou-Hardy, 2002, p.59).

One of the state institutions that has currently remained active in the field of media education and media literacy is EDU TV Greece, which "shows material from film archives, and occasionally produces online learning resources for primary to high school students" (Andriopoulou, 2012a, p.20), while it collaborates with film festivals promoting children's and young people's work. Furthermore, Thessaloniki Cinema Museum, the national film museum supervised by the Ministry of Culture and Tourism, provides "a wide range of film education programmes for students of all school levels" (ibid.).

The lack of media literacy in the Greek official education, though, entails problems and deficiencies in the cases of its occasional application. In her MA dissertation, Kyrisavva (2013) made a categorization of the problems teachers have in Cyprus in relation to media literacy use in their teaching practice. Since Cyprus is a Greek-speaking country and in a lot of subjects the books used in Cyprus come from the Hellenic Ministry of Education, the situation is very similar to the one in Greece. Therefore, the problems she detected in Cyprus also exist in Greece. First comes protectionism against media, a phenomenon that has appeared quite late in Greece and is still apparent, due to the late arrival of television that brought with it a fear of its bad effects, mainly of brainwashing. This is a viewpoint of the Greek society that a lot of teachers share, too. Voros et al. (2008) confirm this assumption by mentioning that in Greece "teachers are worried about the time children spend with media" (Voros et al., 2008, p.28). The same study shows, though, that this is not only a Greek but a worldwide issue. The comparison between Greece, Italy, South Korea and Taiwan has demonstrated the similarity of protectionism of all these countries against the "ill-effects" (Voros et al., 2008, p.30) of new media. An earlier study about children and media on a European level showed that media are considered to be dangerous in Greece because they threaten aspects of the Greek culture, and especially the Greek language, as limited software is in Greek and the main language of the new media is English (Kourti, 2002).

 Moreover, Kyrisavva (2013) states that media forms are still seen as means of entertainment and pleasure, and not as texts that can be exploited for educational purposes. In this way, students consider them to be a means of 'escape' from the course book and teachers have second thoughts about their educational use. In many cases, teachers cannot make a distinction between

learning 'through' and learning 'about' media and find that using media forms as complementary tools in their teaching is enough. They do not realize the benefits deriving from the whole process of designing, producing and distributing a media text. This is not only a matter of traditional mentality towards media, but also of lack of appropriate training, in relation to which Voros et al. (2008, p.33) stress the need for "in-service training and provision of, and access to, teaching material" as far as the teachers are concerned. Since teachers do not receive any official training about media literacy teaching, they confuse certain practices and cannot see their benefits or may also feel techno-phobia, as the lack of training makes them feel insecure about using the equipment demanded for a media project.

Another aspect of confusion in Cyprus and Greece is the one between media and digital education (Kyrisavva, 2013). As new digital media are widely used and have entered the field of media education, there are teachers who believe that these two are the same; therefore they find that there is no need for media education as there is an ICT subject taught in the Greek school. But even if all these constraints were overcome, there are still practicalities that set obstacles for the realization of media projects. The lack of equipment and the low budget of most Greek schools, along with the limitation of time as the national curriculum is rigid and demanding when it comes to the teaching of specific chapters of the offered course book, discourage teachers from taking the initiative to integrate media literacy in their teaching process. As a summary of the situation in the official Greek educational context, we could use the statement of the Euromedia Project that

> In *Greece*, Media Education doesn't exist for the supervisory school authorities and for teachers it isn't barely practicable because of not given either any freedoms nor equipment and supportive organisations (Bernhard and Süss, 2002, p.8).

1.3 Forming the research questions

Until today, media literacy has been introduced and taught mainly in the mother tongue of the students. In Greece, where media literacy and digital video production for educational purposes are still 'infants', it has been a challenge to work on such projects with secondary school students. As a teacher of English as a foreign language with interest in moving image literacy and its application

in the foreign language classroom, my initial aim was to carry out media projects in my class and explore the aspects of English language and culture teaching that could be favoured by the realization of these projects. That is why my pilot research project mainly focused on the use and assimilation of English film language and the development of film metalanguage in the foreign language, as well as in the use of English as the language of communication and realization of the project. Nevertheless, during and mainly after the end of my pilot research project, I noticed that cultural taste, identity, and creativity issues were arising and drew my attention. So, even though the pilot research project of trailer-making on a famous Hollywood film addressed the cultural, creative and critical aspects of media literacy, the main research project of documentary-making that followed focused only on the cultural and creative aspects, leaving out the critical one which I had approached in relation to the language teaching-learning process. This choice had to be made for two reasons; firstly, studying all three aspects with the critical one being about the language learning process made the focus of my study too broad for a thesis, and secondly, the tasks design had to be differentiated if I chose them to have a linguistic objective. Therefore, given that the cultural and creativity data of my pilot project was very rich, I chose to direct my research towards these aspects, since there was also lack of previous academic studies of them in the Greek context.

Therefore, in both research projects my purpose was to find out how the students would respond to the challenge of their first moving image project, how they would use their already existing media knowledge and how they would combine it with the theory taught, in order to create their own media texts, express themselves, their social identities and preferences, and also address their audience. In addition to that, in the pilot project I wished to seek to what extent they would use the English language to express the complicated meanings of a moving image literacy project and when they would turn into their mother tongue. Given the fact that English is a global language and most of the foreign media texts Greek students are exposed to are English, introducing moving image literacy in the English classroom would be a way to help students learn the language by using it for the in-class communication and project

realization. Nevertheless, as this last aspect had to be abandoned in the main project, this research data was analyzed and written up as a journal article.

1.4 Original contribution

In an era when a lot of countries like the U.K. and the U.S.A. offer media courses at school and carry out research about their evolution and the new needs coming up because of the introduction and wide use of digital media nowadays (Jenkins, 2010; McDougall and Potamitis, 2010), the lack of integration of media literacy in the Greek national curriculum makes the need for research in the Greek context demanding. If the necessary academic research is carried out, its findings can work as suggestions for the policy-makers who are currently working on the reform of the national curriculum, if they choose to take them into consideration, and practitioners will be facilitated in the realization of media projects for their teaching needs.

I started my research in this context with the aim to study and analyze the application of moving image literacy in the Greek secondary education, and more precisely, in the foreign language class, and also open new perspectives in the learner-centred teaching and learning of foreign languages. I did not intend to create a new theory but to apply already existing ones in the Greek context and study the results of the application of media projects in Greek classes. Media literacy teaching in Greece revealed how the global cultural influences were productively assimilated with the local ones, the youth culture aspects that were formed, with all their variations, and the formation of multi-faceted youth identities. Moreover, the youngsters' creativity was a complex process of working on the cultural resources with the use of semiotic tools, while the choices the students made expressed again aspects of their Greek context, related to their historical, social, and artistic concerns. It goes without saying, though, that my research work covered but a small area of the field and there are still various aspects where more light needs to be shed.

Nevertheless, I will set out to present and analyze the data of the two research projects I carried out with secondary school students, a trailer-making and a documentary-making project, and I will analyze these adolescents' cultural taste as formed by their surrounding environment, their habitus (Bourdieu, 1984, p.101), and the local/Greek and global factors affecting it. Then, I will approach

the issue of their identity, which is also related to their cultural taste, and I will study the elements related to the various aspects of their identity, including the ones depending on their nationalities. The last focus of my research will have to do with the students' creativity, and more precisely with the factors forming it as well as the ways of its revelation and expression.

1.5 The research questions

As a consequence, the questions that were formed and addressed in the thesis are the following:

1. Based on Burn and Durran's (2007, p.8) 3-Cs model of media literacy, how was the cultural function revealed in the students' media texts? How were their local and global cultural experiences and preferences expressed in their work? In what ways did they use their work as a vehicle to express their personal and social concerns, and their multi-faceted identities?

2. In what ways were the students creative? How did they use media and how was their creativity reflected in the resources they used and the choices they made? In what ways was their official knowledge combined with their informal learning in order to develop an innovative school project? How were these choices made as a result of their criticality, and how were they connected to the expression of their identities?

1.6 The structure of the thesis

The thesis was developed as an attempt to study the first involvement of secondary students in media projects and how their *cultural capital* was used, *legitimized* and turned into *academic capital* (Bourdieu, 1984) while the students expressed their cultural taste (ibid.), their identity, and engaged in a critically creative process. The two research projects were realized and therefore analyzed in the context of the Greek education system, with all the limitations of the existing national curriculum and the constraints faced due to the inflexible mentality of certain school teachers.

Chapter 2, which is the "Literature Review" of the main studies and theories in the media education field, presents a critical overview of academic work realized and research conducted on various aspects of media literacy, both on

the analysis and the production of media texts in educational environments. These were the main studies I took into consideration as they were highly influential, but at the same time I realized what was missing from their findings and posed my own research questions.

Next, chapter 3 on "Methodology" presents the methodological approach of my study. The use of case study for the needs of my research and my role as a participant observer teacher conducting research in my working environment, along with critical discourse analysis, and more precisely thematic and multimodal analysis drawing from the Social Semiotics tradition, are choices justified in this chapter as they led me to the drawing of conclusions related to the cultural taste, identity and creativity issues that I was interested in.

These conclusions were based on theories drawn from Cultural Studies and Psychology, an account of which is given in Chapter 4, "Theoretical Frameworks", since I connected my data with them in order to interpret it. Under the umbrella of media education and media literacy, I connected my data findings to already existing theories that I applied in the Greek context. Some key theoreticians I used were Buckingham and Burn from the field of Media Studies; Bourdieu, Bennett, and Giddens from the Cultural Studies, as well as Vygotsky, Jenkins, and Bakhtin on creativity.

Chapter 5, "Pilot project data analysis: Trailer-making on "The Lord of the Rings: The Fellowship of the Ring"", is the data analysis and discussion chapter of my pilot research project findings, which I chose to present as I drew interesting conclusions from their close study. All three main 'lenses' of my analysis, students' cultural taste, identity and creativity, are presented here, while they were developed in separate chapters for my main research project data, making the three following chapters 6, 7, and 8, "Main project data analysis: Documentary-making of "Tampouria of Yesterday and Today" – The Cultural Function: Cultural Taste", "Main project data analysis: Documentary-making of "Tampouria of Yesterday and Today" – The Cultural Function: Identity", and "Main project data analysis: Documentary-making of "Tampouria of Yesterday and Today" – The Creative Function" respectively.

The last chapter of the thesis, chapter 9 "Conclusions", addresses the research questions and sets some issues worth being studied by future research. More

precisely, it develops the glocal concept in relation to the Greek youth culture, the tension between the local and global culture as the former is mainly promoted by the local institutions and the older generations, whereas the latter comes from the USA, the different factors that contribute to the formation of the various aspects of the youngsters' identity, and the media texts they create as a result of the conflicting cultural influences, and their need for self-expression.

Chapter 2 Literature Review

2.1 Introduction

Since the late 1970s, a new approach of literacy has appeared and gradually has turned out to be as necessary as print literacy; I am referring to media literacy. As David Buckingham points out,

> Media education […] is the process of teaching and learning about media; media literacy is the outcome – the knowledge and skills learners acquire. [...] media literacy necessarily involves 'reading' and 'writing' media (Buckingham, 2003, p.4).

Given that literacy or multiliteracy is a whole and media literacy is a subset of it, four different subcategories of media literacy have been proposed: *television literacy* (Buckingham, 1993), *cine-literacy* (FEWG, 1999), *moving image literacy* (Burn and Leach, 2004), and the more recent *game literacy* (Burn and Durran, 2007). They appeared after the already existing print media literacy, but due to the extended use of technology, they have gained popularity and therefore the researchers' attention.

There have been studies and a whole discourse about each one of these subcategories. What I am interested in is moving image literacy, mainly cine-literacy, as I worked on trailer- and documentary-making projects with my students-subjects. These cinematic forms were digital video productions, while their study and analysis was realized on the basis of overarching theories of media literacy. I first saw media literacy in general and then focused on moving image literacy. The literature review I carried out on previous important studies in this field started from the approach of media and moving image education, which is more general, and then I passed to media literacy. Cine-literacy followed next, as the media texts my students produced belonged to that subcategory. Then, I examined the findings of previous digital video production projects and I completed my literature review with the new media literacy skills proposed by Jenkins et al. (2010), as media literacy is now arguably becoming digital media literacy due to the wide and sometimes sole use of digital media in the field of Media Studies.

Given that nowadays media play an important role in people's socializing, children must be able to understand and even participate in media culture. They

need to interpret, analyze and produce media products, fact which creates a new challenge for the educators who have to deal with this new kind of literacy and offer their students new forms of perception and knowledge. In fact, because of the prominence of the moving image in our times, media literacy needs to be at the heart of post-modern education. What teachers should consider in their attempt to teach it is that media 'reading' and 'writing' depend on the students' own cultures; their family, social, educational, national, religious and racial background along with their age and sex define the way in which they perceive moving images. In this way, students form "what reader-response theory calls 'interpretive communities'" (Burn and Durran, 2007, p.4).

A lot of research has been carried out in various countries about the role of media education and the ways to teach media literacy, leading to different suggestions and approaches. Furthermore, the introduction and dissemination of ICT in education have opened new perspectives for media teachers due to the digital tools (digital cameras, digital voice-recorders, sound and image editing software) that can be used for the design and production of digital videos. Moreover, new digital media have ensured a wider audience for the media texts of the students as they can distribute their works on the internet for free, mainly thanks to the social media such as YouTube. With all these digital production and distribution tools youngsters work on their own or in teams and are given the opportunity not only to produce an original media text but also to interpret already existing media material and very often re-construct it, giving a new meaning and interpretation to it and working as *textual poachers* (Jenkins, 1992). In this way, they are free to project their preferences and identities through their work content, and have the chance to address their global online audience and even receive comments from them.

In this framework and given the fact that in many English-speaking countries research in media literacy has been conducted and this kind of literacy has been introduced in the English subject, I wished to explore how media literacy could be introduced and applied in the subject of English as a foreign language, as it is taught in my motherland, Greece, where I work as an English teacher. As little research has been carried out in the use of media literacy in teaching foreign languages, my research work aimed at studying how media projects could be applied in this field, the response of the students and their way to

express their cultural taste, the various aspects of their identity and their critical creativity through this process.

To begin with, I will present the influential theories and approaches in the field of media education and media literacy that were relevant to my own work, and therefore were used as a basis for my own research.

2.2 From media education to media literacy

To start with, the media literacy field is very broad and it has to do with all citizens, both adults and youngsters, while the equivalent agenda is rich as there are various researchers approaching media literacy from different points of view. In the U.K., the stakeholder responsible for media is Ofcom (Office of Communications), the "independent regulator and competition authority for the UK communications industries" (Ofcom, 2014), which also carries out research and organizes media literacy activities. The stakeholder responsible for media literacy in Greece, where I carried out my research, used to be IOM (Hellenic Audiovisual Institute) until 2011, when it was abolished, as already mentioned. Its remit and functions were transferred to the Public Radio Television ERT S.A. but no action has been taken by it since then (Andriopoulou, 2012a, p.21). On a broader level, there is a European directive, the Audiovisual Media Services Directive (AVMSD), which regulates the function of media in all EU countries, and among others the States-Members must report on their media literacy level (European Commission: Audiovisual and Media Policies, 2014). In this broader field of the use of media literacy in the society, there is the work of various researchers, such as Sonia Livingstone's (Livingstone, 2000; Livingstone et al., 2012; Livingstone and Wang, 2013), but I am focusing on media literacy and more precisely on cine-literacy (FEWG, 1999) and moving image literacy (Burn and Leach, 2004), as I studied them in the Greek secondary education.

A researcher dealing with media education is Andrew Goodwyn, whose book "English Teaching and the Moving Image" (2004) presents the U.K. educational context for the subject of English in relation to moving image education and provides us with examples of various kinds of moving image implemented in the English class.

He starts with an informative overview of the introduction and evolution of moving image education in the English National Curriculum, according to which the study of moving images starts at the age of 11 whereas students have equivalent experiences since the beginning of their lives (Goodwyn, 2004, p.2). Moreover, it is overtly mentioned as an object of study only in English, while there is still a preference of the National Curriculum towards the 'cultural heritage' that is why the author argues that the debate between F.R. Leavis and his supporters and the popular culture defenders is still taking place because the current situation is very similar to that of Leavis' times. Leavis was afraid of the negative effect of cheap culture, mainly represented by film, on the vulnerable youngsters, which is the concern of many parents and teachers at present, too (Goodwyn, 2004, p.3). Within this framework, English teachers were initially invited to preserve all forms of elite culture, starting from heritage literature and extending to heritage film (Goodwyn, 2004, p.4). Nevertheless, the popular culture media are advantageous, as television and film are accessible to almost everybody and therefore they are inclusive of all students regardless their social and economic background. Even more, the arrival of the video and the possibility of video screening of any moving image material was a benefit both for the students and the teachers who were more independent to work with videos in class whenever they wanted.

The moving image education was officially incorporated in the National Curriculum for English in 1989, when five models of English teaching were proposed; "a 'Personal Growth' view" focusing on the child and emphasizing the relationship between language and learning in him/her, "a 'Cross-curricular' view" that includes the whole school and expects all teachers to "help children with the language demands of different subjects in the school curriculum", "an 'Adult-needs' view" focusing on out-of-school communication and preparation of the students for the adult life language, "a 'Cultural Heritage' view" that expects schools to teach students how to appreciate the exquisite works of the English language, and "a 'Cultural Analysis' view" emphasizing "the role of English in helping children towards a critical understanding of the world and cultural environment in which they live" (Goodwyn, 2004, p.9). So, as seen, there was attention paid both to the cultural heritage and the popular culture despite the prevailing elitist mentality.

As Goodwyn (2004) continues, since in the 1989 National Curriculum there was a reference to cross-curricular use of moving images, the BFI developed a model of media analysis in all subjects. The revised National Curriculum of 1995 that followed was more elitist, though, and gave emphasis on the high quality of the media texts chosen for educational purposes. The term 'moving image' was introduced in the National Curriculum after the lobbying of the BFI, with the aim to promote moving image and more precisely films of British origin. In the meanwhile, the role of the BBC (British Broadcasting Corporation) was also important not only in the production of moving images for the television or the cinema but also of software for the computer, where moving image is also screened in another medium and with the initiative of the user as opposed to the television viewer who used to watch what s/he was offered. Now with the cable, satellite and digital television, the role of the television viewer has changed, too (Goodwyn, 2004, p.14).

As for the subject of English, it is the one to incorporate moving image education more than the other subjects because it is associated with culture, mainly print culture, but it gradually moves to the analysis of other kinds of texts as well, as part of the 'Cultural Analysis' teaching model (Goodwyn, 2004, p.18). Moreover, English is a subject that within the framework of textual analysis can use non-verbal texts, such as films, and techniques of literature approach for the analysis of media texts. There is also the option to ask for the help of experts, such as the BFI. Additionally, computer literacy and media literacy are both put under the umbrella of English teaching, as cultural parameters that have to be considered in language teaching. As for computer literacy, the production of digital texts can be used for the teaching and learning of the language in a different way. More generally speaking, it is argued that there is a whole discussion about 'literacies' instead of 'literacy' given that children nowadays have to be the receivers and creators of various forms of messages, expressed in various modes, "from dense print to exclusively visual with all the multi-modalities in between" (Goodwyn, 2004, p.19).

When presenting various kinds of moving images that can be incorporated in the teaching of English, the author argues for the media production as practical work that can fill in the space for more creativity existing in the English subject, as argued both by teachers and students (Goodwyn, 2004, p.92-93). He also

states that digital editing is "both an analytical and a creative work" (Goodwyn, 2004, p.109) because children can re-think about their choices, they can try different options and change what they do not like after all while they create a new media text according to certain rules, idea which coincides with Burn and Durran's (2007) approach of critical creativity in media-making. In addition, this is possible thanks to the flexibility of digital editing that "can allow the editor(s) to treat all the raw material as always available" (Goodwyn, 2004, p.109). Furthermore, this creative process gives students the chance to reveal their male and female characteristics and identities through their work on media, both audiovisual and print ones. At the same time, manipulating an image, moving or not, gives children the power of control both by understanding the medium and by taking the initiative to create something new. This idea of empowerment also appears in Goodman's (2003) work as we will see below.

A moving image genre studied by Goodwyn (2004) and relevant to my research interests is documentary. He claims that a "key point observed about pupils making a documentary was that it could be on a subject of importance to the producers and the intended audience" (Goodwyn, 2004, p.104) so that the students would be more motivated. He continued by arguing that a "pupil-made documentary for a local audience" (ibid.) should include stages through which pupils learn and teachers can assess the whole project. The first phase includes the study of form, the finding of evidence, the maintenance of the audience's attention through a variety of devices, and the inclusion of documentary conventions. The second phase is the "identification of a subject or subjects", which means the "decision about the size of the documentary team" (ibid.), whether it is a small group or a whole class project. In the first case, he suggests that different aspects of the subject are made into small documentaries by different groups and then they are put all together. Then he states that a whole class can also work on a documentary project with "the subdivision into teams which are responsible for aspects of the documentary" (ibid). This means that each group can carry out a different aspect of the production work or ideally, all students will take up all roles in turns. As for the teacher, s/he had better take up the role of the producer, who will be cynical and will interfere to set documentary-making on a realistic basis and make it feasible, while considering the health and safety conditions that can even lead

to limiting certain locations (Goodwyn, 2004, p.105-106). The consideration of the audience is also of crucial importance for the documentary-makers. "A 'real' audience is a valuable part of the process" (Goodwyn, 2004, p.105) because they have a "genuine concern" (Goodwyn, 2004, p.106) about the subject presented.

The next work considered is "Media Education: Literacy, Learning and Contemporary Culture" by David Buckingham (2003). It offers an overview of the development of media education since the twentieth century, defines the field and role of it offering examples of projects carried out in various educational environments and in the end, associates it with institutions outside from school, making suggestions about how media education can be part of young people's 'informal' learning (Buckingham, 2003). The basic axis of his work and analysis is the framework of the four *key concepts*, *production*, *language*, *representation* and *audiences*, which can be applied to all generations of media, old and new ones.

After clarifying the difference between media education and media literacy, Buckingham (2003) refers to the importance of media education as media are part of modern social life and contribute to the formation of young people's identities. The writer starts by mentioning the first trend in media education introduced by F.R. Leavis (1948) and his followers, which was that of protectionism against the 'harmful' media. As time passes by, researchers adopt more flexible and open-minded attitudes. They believe that media educators must take learners' already existing media knowledge for granted and build on it. They must teach students how to be critical and creative "readers" and "writers" of media texts (Buckingham, 2003, p.14) and help them understand the social and economic processes that media texts creation undergoes, rather than protect them against their dangerous effects.

Buckingham (2003) believes that children of today are mature consumers as media market addresses them directly and thus they have gained power. If, in the meanwhile, we see the role of media as an interaction between technologies, economics, texts and audiences, as Buckingham (2003, p.18) suggests, we can better understand children's increasing power. Firstly, this power is related to their access to new technologies, especially to the digital

ones, which have made access to media texts easier. As a matter of fact, this exposure to material of the new media has not taken place without the anxiety of the adults about the quality of the programmes in question, as Goodwyn (2004) states, too. The second element, economics, has to do with "the rise of 'niche marketing'" (Buckingham, 2003, p.25) and thus children have occupied a specific position as an independent audience. It should be mentioned, though, that poor children, who do not have so much access to cultural goods, have less access to media, too. So, the children's 'niche market' is mainly addressing an audience of rich children. The third element mentioned consists of the texts. Intertextuality is a phenomenon of modern media – how a text is treated and presented in different media. Within the framework of the 'niche market', media create texts, such as animations, specifically addressed to children. And they are these same children who are seen as media consumers, a specific audience, which is in its turn the fourth element suggested by the writer. Now children are treated "as sophisticated, demanding, 'media-wise' consumers" (Buckingham, 2003, p.31) who have the right to choose what they will consume. As a consequence, educators have to accept students' media pre-existing knowledge and try to narrow down the gap between school culture and children's culture. As Burn (2009, p.356) claims, when students deal with films, there can be "a shift of power in the relations between producers and audiences". Children can better understand the factors which contribute to film-making and thus they become active, and not passive, receivers of the cinema industry products. They learn to read between the lines of film-making techniques.

As I have mentioned above, the outcome of media education is media literacy. Nevertheless, this term has undergone long discussions about its precision and appropriateness. Those who are for its use claim that media literacy is a kind of critical literacy, encompassing analysis, evaluation and critical reflection (Luke, 2000). Moreover, it involves the learning of a 'metalanguage' (ibid.) and of the use and interpretation of media (Buckingham, 2003) along with the understanding of the social and economic factors underlying them, which influence people's experiences in their turn. So, there are researchers such as Spencer (1986, p.445), who talks about the emergent literacies, "those which are evolving in social contexts as a generation of children begins to move about

in the world", Buckingham (2003), who talks about media literacy, and others such as Cope and Kalantzis (2000), who argue for 'multiliteracies' – given that the interpretation and creation of media texts involves a number of different literacies, "moving across and between media, or multimedia" (Burn and Leach, 2004, p.154).

What is of primary importance in Buckingham's book (2003) is his model of the four key concepts or key aspects that can be used in the analysis and creation of media texts. He talks about production, language, representation and audience. As far as production is concerned, the analysis of the factors involved in the production of a media text and of the role of the companies involved, along with the production projects realized by the students and the decision-making process they have to undergo help them understand how media industries work. The second key concept, language, involves the understanding and the appropriate use of media language, which is a combination of oral and written language, and also of the audiovisual elements put together in order to make sense. So, as Buckingham (2003) suggests, using 'media languages' means making paradigmatic choices and syntagmatic combinations, which means that the media 'writer' has to make the right choice of elements and combine them in such a way that they are meaningful. Once more, students can understand the language concept both by analyzing and by producing their own media texts. The next key concept mentioned is representation. It is a concept that has to do with the ideologies and values that underlie media texts. Media texts can show reality, but they can also be just fantasy, or fantasy telling us things about reality. So, the choice of the social groups and ideas that are represented by media is dependent on the media policy and on the audience they address. And this brings us to the last key concept, audiences. The audience is in fact an interpretive community addressed by media, which create texts for them. So, the audience receives and interprets the messages of the media but also the media address them in order to transmit certain ideas and values. The relation between the media and the audience works in a circular way that students have to understand through their own work of analysis and production.

These four key concepts taken into consideration, media educators can adopt and use various techniques of teaching media literacy, in order to help students

detect, analyze and understand them. The writer provides us with "six of these techniques: textual analysis, contextual analysis, case studies, translations, simulations and production" (Buckingham, 2003, p.70). These different techniques can be used in class in order to introduce students to the world and secrets of media. The first three are mainly analytical, whereas the next three are mainly productive. This means that in the first three techniques students have to analyze how specific media texts are used in order to understand the factors contributing to their creation, whereas in the last three, they are engaged in the creation of their media texts and through the decision-making process they conceive how media companies work.

Another aspect considered by Buckingham (2003) is the pedagogy used in media education. He uses Vygotsky's ([1962] 2012) learning theory about the acquisition of *spontaneous* and *scientific* concepts. The former are created through the mental efforts of the students whereas the latter are developed by the educators and through the continuous 'dialogue' between students and teachers, and also between students themselves. So, this approach assumes that students acquire a metalanguage and use their teachers' and peers' interventions to develop their already existing spontaneous concepts. It is a 'dialectical' approach.

A more specific analysis of media literacy through the presentation of typical cases is offered by Burn and Durran in their book "Media Literacy in Schools: Practice, Production and Progression" (2007). They examine how different kinds of media literacy projects were realized in schools and analyze the students' work and knowledge acquisition in the field. The writers introduce the cultural-semiotic 3-Cs model of media literacy, which all the media projects that they present and analyze have been based on. According to this model, literacy is cultural, critical and creative. These three characteristics must be present in all media literacy projects so that this kind of literacy is effectively acquired. As the writers explain, literacy is cultural because it is associated with students' values and ideologies, in other words, with their cultural experiences. It is critical as it helps students to express themselves, their social concerns, and judge media texts, and at last, it is creative because it involves students' design and reflective work in order to create a new media text.

The writers also argue for the use of the term 'literacy' in media education, as it implies cultural competence, facilitates educators to work in the educational policy field and includes the three concepts of *institution*, *text*, and *audience* (Burn and Durran, 2007, p.3). Comparing these concepts to those suggested by Buckingham (2003), production, language, representation and audiences, we could say that they overlap. Institutions, which include the socioeconomic factors and agents contributing to the formation of a media text, correspond to Buckingham's (ibid.) production concept. Text for Burn and Durran (2007) refers to media languages, their functions and representations. So, the text term corresponds to Buckingham's (2003) language and representation. And the last term, audience, is the same in both cases, including the consideration of the potential viewers by the media creators and the interpretation of the media text by its viewers, according to their own background.

Like Buckingham (2003), Burn and Durran (2007) stress the importance of popular culture or children's culture in education. While talking about the cultural aspect of the 3-Cs model, they refer to Williams (1961, p.66) who proposed the three aspects of culture: *lived culture*, culture of the *selective tradition* and *recorded culture*. Lived culture is how culture expresses the way of life as well as the meanings and values of the contemporary society. Then, culture of the selective tradition refers to previous attitudes of exclusion of popular culture from education. As already seen, Leavis (1948) was the first and most influential supporter of the selective tradition in the sense of elite culture. Nevertheless, Hodge and Kress (1988) see selective tradition as a set of culturally valued texts with historical importance that were popular once themselves. The last part of culture is recorded culture, which means all the cultural elements that have contributed to the history of the current lived culture; it is its ancestor in a way.

So, coming back to the 3-Cs model (Burn and Durran, 2007, p.8), the cultural function has to do with all three above mentioned parts. Media texts express people's beliefs, tastes, pleasures and social identities both as individuals and as members of a cultural environment. The second aspect of the model is the creative function. Here the focus is on creativity, which has been considered lately as even more important than critique. Creativity derives from playful activities (Vygotsky, 1978), and has three functions: "representation,

communication and the composition of coherent texts" (Burn and Durran, 2007, p.13). Like Buckingham (2003), Burn and Durran (2007) draw back to Vygotsky's tradition ([1931] 1998, 1978). The third aspect of the model is the critical function. Children's critical ability depends on their socioeconomic, ethnic and political background, on their experiences, and also on their tastes and pleasures. So, different children are expected to form different critiques.

Burn and Durran (2007) go on arguing that the interpretation and creation of meaningful media texts demand the use of 'semiotic tools'. The semiotic approach that they propose as a good tool of interpreting media texts derives from social semiotics, according to which all texts accomplish three social functions: the *representational*, as they *represent* the world somehow, the *interactive*, as they *interact* and *communicate* with audiences, and the *organisational*, as they have to be *organised* according to a system in order to create understandable, coherent and cohesive messages. These social functions take place in any semiotic process. The writers have adopted a model of *multimodal* communication consisting of a four strata scheme proposed by Kress and van Leeuwen (2006). It includes *discourse*, *design*, *production*, *distribution*, and Burn and Durran (2007) have also added *interpretation*. Discourse refers to the aspects of reality coded and represented in the media text. Design is the mode or modes used to convey meaning. Production has to do with the medium chosen to create the text. Distribution refers to the means used to promote and distribute a media text to the audience. The last stratum, interpretation, refers both to the way people understand media texts and also to the way they produce their own texts.

As far as the stages of media literacy acquisition are concerned, Burn and Durran (2007) argue for the progression in media literacy, as a way of expansion. The concepts have to be introduced to students at an early stage and then students can deal with them "at greater length" (Burn and Durran, 2007, p.152). This kind of expansion can take place in many levels. It can be an expansion/progression in cultural development, which is informed by children's media experience from outside school, a progression in their critical ability, as they come in class with a certain critical ability acquired outside from school that they gradually develop, and finally, it can be a creative progression in the sense that learners need time to realize how media texts can address an audience

effectively. In semiotic terms, this progression is a process during which students can conceive certain social meanings and also express themselves through them. It goes without saying that the more media literacy appears in the curriculum, the more students feel comfortable with it and the more effectively they acquire it. Despite that, the writers refer to the ambivalence in the process of evaluation and assessment in media literacy courses. But what is most important is the fact that media literacy can be considered as a lifelong process concerning not only the children, but also the adults, teachers and parents.

Like Burn and Durran (2007), Buckingham (2003) does not introduce a specific model of media literacy acquisition either and refers to how the situation is in reality. He argues that both parents and peers influence and contribute to the formation of children's relation with the media and that it is outside from classroom where young people start forming their understanding of the relation between media and the real world and also where they choose media products that express their social identities. What the real world means, though, is a concept that can be discussed for long, as the writer suggests that "what we believe to be 'real' also depends to a large extent on what we *want* to be real" (Buckingham, 2003, p.48).

Since we are talking about media, new digital media have been an innovation that offers new possibilities to Media Studies (Buckingham, 2003; Burn and Durran, 2007). They can be seen as an evolution in the field that facilitates media literacy projects and at the same time provides students with new means of design, production and distribution, thanks to the various hardware and software of image and sound recording and editing, and the internet that provides them with a wide global audience, mainly because of social media. Here it is worth mentioning that Willett (2008) conducted relevant research about amateur spoofs on YouTube, indicative of the youth digital video creations and the exploration of their identities, but as this work was not carried out at school, it is not directly related to education. So, computers, digital gadgets and the internet can be exploited in media education as tools with a wide range of possibilities that can be used by students critically and creatively. Nevertheless, the use of new digital media in Media Studies is not always possible without obstructions. The first problem is the different ICT competence level between more computer-literate students, usually rich ones, and more

computer-illiterate ones that are mainly poor children, whose access to computers is limited due to financial difficulties. As Burn (2000) suggests, this problem can be alleviated by the teaching of the skills which are necessary for the project to be carried out. Moreover, the teacher must always be ready to intervene so as to inform students and facilitate them in this creative process, fact which presupposes that the teacher is trained and well-informed on the matter. Another problem has to do with the availability of the appropriate digital tools at school, which depends on the school budget and its financial resources, and unfortunately, there is not much the teacher can do about it.

2.3 The BFI approach of cine-literacy

Unlike Buckingham (2003), Burn and Durran (2007), who argue that media literacy learners can combine various sources and learn both unofficially and officially, and also they can be exposed to or taught various film grammar terms and gradually expand their knowledge of them, the British Film Institute, as already mentioned (Goodwyn, 2004), has introduced a model of cine-literacy and different key stages concerning the progressive acquisition of this literacy on a cumulative basis. In "Moving Images in the Classroom: A Secondary Teachers' Guide to Using Film and Television" (2000) published by the British Film Institute (bfi), the writers present the bfi model of cine-literacy learning progression. They mention that it is non-age-specific even though it can be used on a cumulative basis by learners who engage with cine-literacy long term. It consists of five stages and what interests these researchers are, on the one hand, the activities assigned and the experiences acquired by learners, and on the other hand, the outcomes expected at the end of each stage. The three concepts found in the heart of this model and whose content has to be taught are the *language of moving images*, the *producers and audiences* and the *messages and values* (Bazalgette et al., 2000). This guide also provides us with an analytical description of the above mentioned stages of cine-literacy and afterwards we are given the rationale underlying the teaching of each one of these three concepts. The moving image language must be taught because it constitutes part of a learner's cine-literacy and it has to be developed extensively because learners need to use it in order to interpret a moving image text properly. The second concept is producers and audiences; the first group creates moving images for a specific purpose and the second consumes these

texts, and experiences pleasure deriving from them. Students also have to analyze messages and values, the motivation of their creators and the way audiences receive and interpret them.

Providing media educators with such a model can facilitate their teaching in a way, but inevitably, it can be interceptive for the students who have rich 'unofficial' media knowledge but still have to follow a specific learning scheme and are not encouraged to take a step forward and build on their already existing knowledge and experience. This brings us to a more traditional pedagogy. In this case, the peer-to-peer learning is also diminished as all students have to follow a specific plan and cannot exploit their 'unofficial' knowledge and transmit it to their peers through collaboration.

Another difference between the British Film Institute and the other researchers like Buckingham, Burn, Durran, Willett and Jenkins is that the bfi (2000), just like most National Film Institutes, supports an older argument about films; it privileges the heritage, national cinema films as media texts with a 'high' cultural value that can teach students the classical culture of their home country. It is a defender of the *selective tradition*, in Williams' terms (1961, p.66). On the other hand, when Buckingham (2003) stresses the importance of building the students' media education on their already existing 'unofficial' knowledge, he means the popular culture which is global and focuses on the Hollywood films, as far as films are concerned. In his book chapter "A Very Long Engagement: English and the Moving Image" (2009), Burn argues that films, and media education in general, engage with popular culture, which is the mainstream culture of the average citizen, and thus they deal with more up-to-date matters that are probably of interest to all kinds of students. Despite their differences, both the bfi and the other academics have applied media projects in various subjects of the curriculum and their works present examples of such projects realized in the UK, with the aim to encourage the integration and expansion of media studies as part of other subjects and as an independent subject, too.

2.4 Digital video production in media education

An interesting issue for the exploration of the students' identities and personal preferences in the field of Media Studies is digital video production. The "Evaluation Report of the Becta Digital Video Pilot Project" (2002) issued by

BECTA (British Educational Communications and Technology Agency) and the bfi (British Film Institute) evaluated a pilot project carried out in 50 schools of the UK where DV (Digital Video) was introduced in various aspects of the students' work in order to study the results concerning the effectiveness of DV in the teaching-learning process and also in the students' motivation and engagement. DV was applied in extra-curricular activities, in curriculum subjects and in cross-curricular work and each participating school was given a workstation, which actually made the process of work difficult in terms of time management because it was not enough for all students to gain experience in working with DV and they had to do it in turns. Another difficulty which had to be faced was the inexperience of certain teachers in working with DV. As for the students, DV was a new medium of expression and communication (Reid, Burn and Parker, 2002, p.6) and they had to learn how to use its language and integrate various modes in their creations, especially in the case of animation, and express themselves through that. In some cases, they even used humour to address their audience, which was really effective. They also had the opportunity to reflect on their own behaviour and performance as students and to express their ideas and identities. All these processes took place in the dual-faceted DV work, in filming and editing.

Evidence from the pilot project showed that the students' personal involvement in the curriculum activities was higher and this pedagogical approach was more inclusive, as it motivated even students who were 'weak' in the framework of the traditional curriculum, contributing to their engagement with the curriculum, the expression of their selves, and the development of their self-esteem. A pre-requisite for the success of this approach, though, was the good structure of each task. Nevertheless, it did not become clear which skills were relevant to each age group and how far students of each age could go in their work with DV. There were not any findings on the skills to be taught at each age group, a gap also present in the bfi cine-literacy model.

Drawing back to Buckingham's ideas (2003), it was shown in the study that DV brings together the students' different worlds, the one inside with the one outside from school, and lets students work with their tutor and their peers, both on a personal and on a team basis (Reid, Burn and Parker, 2002, p.7). Most importantly, another finding was that the quality of work was better in the cases

in which students worked thoroughly with the DV modes and they were more creative when they worked in a controlled and guided way, which set certain constraints. As far as creativity is concerned, it was difficult to measure it in the students' work. Some standards used to characterize it were the aesthetic effect, the good planning and structure of the teaching-learning process, the issues of presentation and even self-representation by letting students make their own meanings, and the satisfaction of certain quality criteria set by the teachers and/or the students. So, attention had to be paid on moving image literacy, on teachers' training and on students' systematic learning, preferably over a period of time.

It also became evident that teachers with an expertise in the use of DV had better results when working with students. Their students produced high-quality pieces of work and demonstrated a better understanding of moving image literacy thanks to their teachers' guidance. The pedagogies used varied from a high interference to no interference at all, but what was proved to be most effective was teachers' use of "technology with a learning focus" (Reid, Burn and Parker, 2002, p.10).

As the use of DV is connected to ICT, the development of ICT skills was also included. Working with DV has a provisional character. It gives pupils the chance to improvise, reflect on their work and even correct and judge themselves while working, as it is a flexible medium and they have the possibility to re-work on their creation on the spot by moving back and forth within a short time or even use the same footage to create a new version of their work. Moreover, DV is "a presentational medium" (Reid, Burn and Parker, 2002, p.11) that lets students express themselves, provided that all its aspects – image, sound, music, light, speech – are involved in the filming and editing process.

Last but not least, these students also developed other generic skills, such as communication, problem-solving, organization and planning (Reid, Burn and Parker, 2002, pp.10-11). They learnt how to think critically, to discuss in groups and make decisions in common. Naturally, there was a range of students from the highly collaborative to the very independent and shy ones who preferred to work on their own, but they all had the chance to express their ideas through

their DV work. It is equally important the fact that students experienced pleasure through this kind of work which was playful and also offered them an alternative way of expression (Reid, Burn and Parker, 2002, pp.29-30).

Furthermore, it was observed that DV work contributed to the improvement of the students' use of language because they had to support their choices and work on their stories, explain the meanings they wanted to convey and discuss the filming and mainly the editing process. So, language was the vehicle of carrying out this work and thus it was favoured, too (Reid, Burn and Parker, 2002, p.20). The same idea also appears in Burn's work (2009), where he states that when working with media production, the writing skills of the students improve since children work with language in a different form and thus, they gain extra experience and do more practice. In the meanwhile, they become linguistically creative thanks to the critical and descriptive language they use in order to talk about their production and develop a moving image metalanguage.

Two interesting concepts related to youngsters' DV production are *transformation* and *transduction*, as developed by Gilje (2010). In his research about young filmmakers' use of semiotic tools, he distinguishes two processes in their work on film- and meaning-making. Transformation has to do with the changes made within the same mode, during the evolution of a film. For example, when a short story is turned into a synopsis and later on into a script, the original text undergoes a transformation, but in all three cases we are moving within the written mode. The transduction, though, refers to the passage from one mode to another; that is how the same meaning is made through the use of another mode. For example, how the written mode of the script is transducted into the visual form of the image or the audio form of the music and the sounds used. This distinction is very useful for the analytical purposes of a media project especially when its creative process is approached in detail.

Another work on students' DV production is Potter's PhD thesis "Curating the Self: Media literacy and identity in digital video production by young learners" (2009), where, among other concepts, he analyzes the use of Bourdieu's (1984) *habitus* in the DV production of primary school students. The choice of the shooting location, the speech and the gestures of the students are used to represent their relationships and their relations to the school location; even the

changes taking place in the shooting location are used to stand for the protagonists' change. The locations chosen also reflect the students' past experiences and feelings and even as an extension, their way "of being in the world of the school" (Potter, 2009, p.174). The students recall their performance and feelings in certain places and through that they express themselves and give a report of their life there. They also use gestures and speech to recall them, they employ embodied memory. The use of the students' environment as a way of locating and representing themselves is an interesting idea about how young people choose the location of their DV productions and how this mirrors aspects of their identities: who they are, what they have done and how they have felt.

Steven Goodman's book "Teaching Youth Media: A Critical Guide to Literacy, Video Production, and Social Change" (2003) is a presentation of the documentary work done with young people in the Educational Video Center (EVC) he has founded and runs in New York City. It is an analysis of the rationale, the methodology, the aims and the results of certain projects carried out there and at the same time it is a suggestion for the school reform in the USA so that a better connection with the students' social reality is achieved. His ideas coincide with those of Buckingham (2003), Burn and Durran (2007) about the need for connection of official education with the students' reality. His main focus though is on marginalized young people with low literacy skills and how they can be motivated by engaging themselves in projects that treat social issues of interest to them.

These young people seem to trust and rely on the stories and oral experiences that have been part of their reality since their birth. On the other hand, the school and the printed language belong to a different reality. Few of them seem to trust these sources both because they have no access to them and thus they do not feel comfortable with them, and also because they represent a different world, the system, the state; to their eyes they serve the upper class interests. The role of the school, Goodman (2003) claims, should be to develop students' critical literacy, which is defined as "the ability to analyze, evaluate, and produce print, aural, and visual forms of communication" (Goodman, 2003, p.3). In contrast to the existing US school system, which represses the agency and self-determination of young people, projects like media literacy ones help students

to express themselves on issues that interest them, to become critical, and thus lead them to self-representation and autonomous citizenship.

In the 21st century, the era of digital media, young people need to live, understand and interpret these media, but also use them as a means to express themselves. This process requires students' knowledge to do it, which can be provided by a well-structured course that will also give them the opportunity to experiment on the media and learn through their hands-on experience of a video production. Such courses are rare in schools, which tend to teach students print literacy and academic skills and ignore the global commercial media. In this way, they also make the gap between upper and low class students wider. The writer also mentions that even though the US education system has not been totally reformed, there have been three strands of media education partially applied – "*technology integration, media literacy,* and *community media arts*" (Goodman, 2003, p.10). The use of films and later on of technology and computers for educational purposes, the teaching about media and not through media which leads to media literacy, and the development of media arts expressing the various community interests and concerns have started changing the educational landscape, but still there are counter-arguments against them, the most important of which claiming that even these initiatives could not really eliminate the educational level gap between high-income and low-income areas.

In his book Goodman (2003) analyzes two projects carried out, the first one as an extra course giving students credits for school, and the second one carried out at school by their already trained teacher in the EVC, with the assistance of an EVC facilitator. In both cases, students have to choose a documentary topic of common interest to them and make a documentary which should be screened publicly at the end of the course, a point also made by Goodwyn (2004). What is of interest to the people of this centre is to give voice to these students, to contribute to their empowerment. Giving them a camera and the choice to make their own media text is a way to let them express themselves and present things from their own point of view. Up to now they have been exposed to the two systems of authority, the traditional social institutions including schools, and the mass media culture, which forms the fashion and trends by even keeping 'spies' among the youth to be informed about their

preferences, and then make new trends out of them and sell them to the young consumers. So, what students really need, Goodman (2003) suggests, is a combination of print and image literacy. But since the unprivileged children suffer from lack of language skills – a situation that starts at home and is then perpetuated at school, where the vocabulary taught is the white middle-class one –, they find it difficult to catch up with the rest of the class and fill in this language and thus literacy gap. As a consequence, these media projects aim to engage students in a creative process on an issue that interests them, and thanks to motivation, make them express themselves, develop their potential and boost their self-confidence while opening new horizons of knowledge to them (Goodman, 2003). Nevertheless, as Goodman (2003, p.53) explains, such projects are difficult to be carried out within the curriculum. He mentions the school avoidance to discuss controversial social issues that concern the students and their families, the lack of time due to the short duration of the classes (45') and the lack of trained teachers.

As for his pedagogy, Goodman (2003), like Buckingham (2003), Burn and Durran (2007), makes use of Vygotsky's theory, and more precisely of the Zone of Proximal Development (ZPD) (Hedegaard, 1990) and applies it in a learner-centred way of teaching. According to this theory, the teacher must be able to understand each student's skill level and learning style and then arrange for the students to do with him/her what they could not do without the teacher. So, the students work under the teacher's control but manage to acquire certain knowledge made accessible to them due to the appropriate guidance or collaboration. After a certain point, the students learn through their own initiative and through teamwork with their peers. The gain from this process is that the students learn how to think and research and thus they can apply this method later on in their life, as the community is a wide field for learning. As Goodman defines Vygotsky's Zone of Proximal Development, it "is the distance between the actual development level as determined by independent problem-solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers" (Goodman, 2003, p.55). At the same time, he recognizes that developing this kind of teaching in a regular classroom of an average number of 25 students and meet each student's needs is rather impossible.

Concluding, we could argue that participation in such a project is a transformational experience for the students, their parents and even the teachers involved. The students are mainly those who go through a totally new process for them. They "struggle with new skills, ideas and ways of knowing themselves and each other" (Goodman, 2003, pp.96-97) even though the way each one of them approaches this knowledge is different; they reflect on their work and evaluate it and in the end, they also defend it publicly on the day of its screening. Unfortunately, the rigid curriculum with the lack of scheduling, certification and equipment and the test-orientation of the US schools does not create a fertile field for media literacy to be fully integrated in schools. So, the alternative offered in the USA is the after-school programmes, where youngsters get involved with social issues that interest them and students can feel active participants of the community with a voice that can be heard and in this way, apart from developing their critical and media literacy, they also develop their civic skills by showing their stance towards various issues and build relationships with their peers and the adults they work with.

2.5 New media literacy skills

When talking about the role of new digital media, Jenkins and his collaborators' White Paper called "Confronting the Challenges of Participatory Culture: Media Education for the 21st Century" (2010) presents how digital media offer new possibilities to reach, produce and distribute media texts. More precisely, it deals with the challenges of the so-called 'participatory culture' and how the potential offered to educators by new technologies can be exploited for the formation of students who will be active, creative and ethical participants in this new kind of culture. Jenkins and his colleagues (2010) suggest the *new media literacy skills*, deriving from the new technologies and their affordances used in the field of media education.

So far, participatory culture has been an environment of informal peer-to-peer learning, cultural expression and conception of citizenship. According to this report, its main forms are affiliations, expressions, collaborative problem-solving and circulations. Because of its informal character, educators have been concerned about the problems occurring and they stress the need for educational intervention on behalf of the school, of the after school clubs and

learning communities, and of the parents as well. Thus, they are in agreement with Buckingham (2003), Burn and Durran (2007). The three main problems mentioned in the report are the *participation gap*, referring to different youths' unequal access to new technologies, an idea also suggested by Buckingham (2003); the *transparency problem*, which has to do with young people's clear perception of the media world; and the *ethics challenge*, concerning the role that young people assume in the participatory culture as media-makers and community participants.

According to the authors (Jenkins et al., 2010), the new social skills and cultural competencies that new media literacies need to provide young people with are *play*, *performance*, *simulation*, *appropriation*, *multitasking*, *distributed cognition*, *collective intelligence*, *judgement*, *transmedia navigation*, *networking* and *negotiation*. Most young people carry out two or more activities of media creation outside from an educational environment, in an informal electronic environment of this participatory culture. Even though not everybody carries out all possible activities, what matters is that everybody feels that they have the opportunity to contribute and that their contribution "will be appropriately valued" (Jenkins et al., 2010, p.7).

The authors present a set of eleven core media literacy skills, which can be mainly applied in class through the use of computer games for educational purposes. Here I will present analytically the play and performance skills, which were of special interest to me, as they were related to my research foci. As for play, students should be involved in problem-solving activities that look funny but aim at their engagement. Thus, they learn without realizing it, only by being engaged in carrying out an activity, as in the case of computer games. They follow certain rules, use given information and discover some new, while trying to reach their goal. In this way, they combine knowledge with suspense and pleasure and learn unconsciously. The researchers also mention the importance of 'meta-gaming discourse', during which students-players discuss and reflect on what they have learnt while playing. Of course, this kind of discourse can only be developed in an educational environment, where there are teachers to provide the students with the necessary prompts in order to make them think about the content of the game and analyze it.

Play is also related to two other skills, simulation and performance. Simulation has to do with the learning and construction of models imitating the real world by drawing logical conclusions from their simulation activities and thus building up their knowledge through this kind of experience. Once more, they go through the trial-and-error process and they have the chance to create and experiment on their own models of reality. This brings them into performance, the following skill presented. Performance involves taking up a role and acting according to its needs under certain circumstances. In this way, students learn how to adapt to the situations, experiment on and test their own identities and the ways of self-representation – fact which is common and obvious in teenagers' realities – especially through their profiles on social networks and blogs. There they have the chance to create the image they wish about themselves and project themselves in any way they like, given that the virtual world provides them with a safe distance from the other people. In many cases, they do not meet the other people they see online, so this gives young people the freedom to take up roles they would like to play and project an ideal image of themselves. Actually, play, simulation and performance are literacy skills acquired even within the traditional curriculum. The role-play activities used in language teaching involve these skills as well as learning through the trial-and-error process. So, these skills could be easily expanded in the field of new media literacies.

2.6 Conclusion

The above discussed theories and findings have been typical in the research conducted in the field of media literacy, and at the same time they have been useful for the orientation of my own research. Having as a guide these discoveries and even the debates deriving from them, I could think over the issues raised, especially the ones related to my field of interest; the use of moving image literacy in language teaching, and more precisely in English language teaching in Greece. So, what I had to find out was how these ideas and suggested methods could be applied in a foreign language class, how and to what extent students' learning was supported by the use, analysis and creation of media texts, and especially how the expression of their cultural taste (Bourdieu, 1984), identity and critical creativity (Burn and Durran, 2007) were favoured, while discussing any new issues raised.

Based on the bibliography reviewed,

- I applied Goodwyn's (2004) model of documentary-making in the English class in the design and realization of my main research project. I followed the stages suggested, the whole class was divided into groups, the subject chosen was of interest to the students as proposed, the local audience chosen was a 'real' one exceeding the boundaries of the school community and I acted as a teacher-producer.

- I used Burn and Durran's (2007) 3-Cs model, and more precisely the cultural and creative social functions of media literacy to categorize my data, and I studied how they were related to the relevant cultural contexts and semiotic processes. In my work, I explored the various aspects of the Greek cultural context of Piraeus as it was experienced by my adolescent students and defined their cultural taste (Bourdieu, 1984); the official educational context, where the research projects were carried out, and its impact on the students' production (Kress and van Leeuwen, 2001); the creativity issue as revealed by the students' work, in relation to the production (ibid.) of moving image, and the expression of the students' multi-faceted identities.

- I applied Buckingham's (2003) conceptual framework in order to expand the analysis of my students' media texts and study the factors contributing to their creation.

- I tried to trace the concept of habitus as analyzed by Potter (2009), in connection with the students' cultural context, and the way media projects empowered my students and gave them a 'voice' to express their preferences and identities, according to Goodman's (2003) suggestion.

- And, I considered the play concept of Jenkins and his colleagues (2010) in relation to students' creativity.

Since I did not intend to create a new theory, these theories and concepts were applied in my data analysis with their necessary amendments or developments, according to the demands of my study.

Chapter 3 Methodology

3.1 Introduction

My intention when designing my research was to carry out two moving image research projects, a pilot and a main project, during two consecutive school years in the Greek state secondary schools where I worked as a full-time English teacher and be both the teacher and the researcher. Since the education system in Greece sometimes imposes the change of teachers' placement, fact I was aware of and I was faced with too, I decided to design and carry out two case study research projects, each one of which completed its "life cycle" (Cohen, Manion and Morrison, 2007, p.258) within the equivalent school year. My role in both cases was that of the teacher carrying out a project with my students while my role as a researcher was that of a participant observer (Bailey, 1994, p.243). These two projects were realized in two different secondary schools of Piraeus, one per school year.

Despite the change of research context, my main research project was informed by the pilot one as we will see below. That was feasible because there were similarities between the two research contexts. In both cases my research questions were similar; the secondary schools were in the same area of Piraeus, in the same social context, and with participants of almost the same age, fact that also facilitated the data analysis process.

3.2 Pilot research project

3.2.1 School context

The fieldwork of my pilot research project was a small-scale case study carried out in a state secondary school of Piraeus, Greece. I worked with a class of twelve fourteen-year-old students who attended the second grade and their English competence level was *B1 Independent User*, according to the Common European Framework of Reference for Languages (CEFR, 2009). The project was integrated into the curriculum material and it was carried out during three months, interchangeably with the course book teaching, for one session (45') per week. The school was a working class one with a moderate number of minority students. The group of students I analyzed consisted of two working

class Greek boys and a working class son of Albanian immigrants in Greece, elements worth mentioning as the parents' occupations and cultural experiences influenced their adolescent children and therefore the students' social context was reflected on their work.

As far as ethics is concerned, I designed and carried out my research according to the latest British Educational Research Association guidelines (BERA, 2010a; BERA, 2010b). First, I had to apply for the ethics approval by the IoE committee presenting the purpose and conditions of my fieldwork and how it complied with the BERA guidelines (ibid.). After receiving the IoE committee approval, I informed my students and their parents both orally and in writing about the research project where the students were asked to participate ensuring in this way their "Voluntary Informed Consent" (BERA, 2010b, p.6) and the fact that they participated without being offered any "incentives" (BERA, 2010b, p.8). I also asked for the parents' written informed consent before the beginning of the research project. In the text I sent the parents I made sure that I intended to use only disguised first names for their children and not any surnames, and that all the print and audiovisual material produced during the research project (completed questionnaires, students' work, observation journal, video-recording of presentations, audio-recording of interviews) would be used only for research purposes and in closed academic venues, while no sensitive data would be collected, making sure that "confidentiality and anonymity" (ibid.) were kept. As for the consent of the official gatekeepers, I had to apply for the written consent of the educational research gatekeeper in Greece, the Pedagogical Institute, supervised by the Hellenic Ministry of Education Lifelong Learning and Religious Affairs (Pedagogical Institute – Ministry of Education Lifelong Learning and Religious Affairs, 2009) in order to conduct research in Greek state schools. I also stated in writing that after the completion of my doctoral studies, I will send a copy of my thesis both to each one of the students-participants and to the Pedagogical Institute so that the people and gatekeepers involved are informed about the results of it. Last but not least, since I worked with adolescents without the presence of any other adult, I had to be subject to a Criminal Records Bureau check, which had already been done when I was hired as a teacher in a Greek state school, therefore I was allowed to enter the

class on my own and carry out my research, after having received the Pedagogical Institute consent.

Apart from the gatekeeper's consent, the parents were also positive towards this project, mentioning in our meeting that "it could make their children be more interested in the English lesson" (quotation from my journal). The positive attitude of the IT teacher, who let us use the computer laboratory she was in charge of, facilitated the realization of the project as the production work mainly demanded the use of sufficient computers for the number of the students. On the other hand, "the headmaster agreed to let me carry out this project during my teaching hours, given that I had received the Pedagogical Institute written consent, but he kept stressing the importance of not leaving the course book back, being quite skeptical about the benefits of teaching moving image literacy in my English class" (ibid.). His attitude betrayed a cultural mentality more than his pedagogy about language teaching since he was not a language teacher himself. The fact that the national curriculum has to be strictly respected by teachers along with the marginal situation of media education in Greece, as presented in chapter 1, were reflected on his response to this moving image project.

3.2.2 Activities and data collection

The class carrying out the trailer-making project worked on a film they chose from a given list, "The Lord of the Rings: The Fellowship of the Ring" directed by Peter Jackson (2001). The films suggested had all strong connections not only with the English language but also with the English culture in order to be related to the English class. First, the students completed a questionnaire (Questionnaire A, Appendix II) about their background knowledge on the cinema, their previous cinematic, presentation-making and video-making experiences. This questionnaire, which was open-ended in order to let the students express their mind freely and analytically, was designed in a clear way for them in terms of vocabulary, without using long questions, and with subquestions to help them form their answers (De Vaus, 2002). From this I wanted to collect information about their *background knowledge* (Fairclough, 1995, p.43) so that I had a base for my further study and I could draw conclusions about what my teaching practice would offer them.

After that, the students watched the film, and the theoretical part of the project started with the introduction and analysis of basic film terms and film grammar, focusing on the fantasy, adventure and action film genres, a hybrid of which was "The Lord of the Rings" (Jackson, 2001; Jackson, 2002; Jackson, 2003) they would analyze and work on later on. They practised their knowledge with the completion of a table with a partner in class (Table A, B & C, Appendix I) and with an individual writing activity at home. Through these activities I found out how well they had assimilated the taught film theory, in relation to what already belonged to their cultural capital (Bourdieu, 1984) and what new elements they were motivated to learn and remember and why.

Afterwards, the twelve students of the class worked in groups of three. They chose their co-workers with friendship criteria; I did not divide them into groups of mixed competences because this kind of grouping has proved to be more creative and effective and produces evidence of peer cultural engagement with the media (Burn and Durran, 2007, p.71). Each group was asked to prepare for homework the technical and functional analysis of a film sequence. Then, they had to present their chosen character in a PowerPoint presentation combining the technical elements of the film with their functions, and then, do the main production activity, a 2.5-minute long trailer, treating the selected character. These three activities demanded the knowledge of the theory taught, of presentation-making and editing techniques, as well as the development of the film metalanguage and of the students' communication, collaboration and organizational skills. Moreover, the students' choices could be interpreted in terms of culture and creativity. For the trailer-making, each group of students was given 12-minute footage and they used Windows Movie Maker for their videos editing. As for the storyboard activity that was assigned for homework, the students were bored to carry it out as they did not find it necessary. My viewpoint was that the storyboard would work as a plan for their creation, just like the planning of a piece of writing is a guide that facilitates the process later on; in this way, the storyboard would work as a guide for the 'writing' of the students' media text, a practice also suggested by Bazalgette et al. (2000). Instead, the students claimed that the video-making software was a more flexible means of making it as on the computer they could try different versions of the video, before finally making it, fact which supports the statement that

"production […] begins to exceed the rather neat constraints of the storyboarded planning […], and to improvise new kinds of meaning" (Burn and Durran, 2007, p.49). That was made possible by the fact that "digital editing can allow the editor(s) to treat all the raw material as always available" (Goodwyn, 2004, p.109). So, even though the teachers appreciate the use of the storyboard, the students seem to ignore it. In Burn and Reed's study (1999) some students also doubted the value and usefulness of the storyboard and found "that the storyboard, a more writing-like form, is least well-equipped to help with" (Burn and Reed, 1999, p.15) the audiovisual rhetoric of the moving image.

After trailer-making (Table D, Appendix I), the students wrote in groups the justification of their choices and how they served their objectives as trailer-makers. In this way, I could see the kind of film metalanguage the students had developed and the factors leading to their final choices. In the semi-structured focus groups interviews (Interview A, Appendix II) that followed, students evaluated the project and discussed the knowledge they had acquired about film theory, presentation-making, video-making, English language and culture, and the skills they had developed concerning teamwork, as well as their impressions and thoughts about the project. In this interview my students were free to expand on their replies as much as possible because I was interested in listening to their viewpoint about the different aspects of the project realization. The questions wording was easy and clear and I let them develop their answers as much as they wanted or even complete each other as they had worked as a group, which was the reason of interviewing them together (Cohen, Manion and Morrison, 2007). The project finished by the uploading of the trailers on YouTube, where students were asked to comment on their own and on the other groups' media texts. Once again, I collected data about their film metalanguage and their approach of video-making in relation to their cultural taste, their identity expression and their creativity.

As for the trailer form of media production, it was chosen for various reasons. Firstly, a trailer is a short form of a film, which includes the most important and necessary elements in order to make sense. A trailer gave students the chance to express the main characteristics of a film character, and in this way they put priorities in what they wanted to show, according to their preferences –

combining the global with the local influences that lead to a *glocal* (Robertson, cited in Askegaard and Kjeldgaard, 2006, p.232) result – and their need for self-expression. This is how the cultural aspect of the media literacy project was revealed. Additionally, this trailer was an extension of their PowerPoint presentation on the same character, and the film modes taught were used to illustrate the students' previous analysis. So, what was expressed in words and stills first, was then made into a short video, where the taught film language and film grammar were applied. In relation to that, we could say that a trailer was connected with language forms they were exposed to in their mother tongue classes. In the Greek language and literature classes, students learn how to summarize a text and also how to analyze a literary character. So, they were asked to use the same techniques and way of thinking in different languages, the foreign and at the same time the film language. In this way, the trailer-making activity was connected with other fields of the curriculum and also covered the creative and critical aspects of media literacy, as students had to make mode choices, use the English language in their work (critical aspect), and apply their choices of modes and techniques in order to create a meaningful media text (creative aspect). Furthermore, as my pilot research project was realized within three months and my students had no previous media-making experience, I had to teach them film grammar and film language analytically, which means that they had less time for the production work; that is another reason why I chose the trailer as a media text.

Data was collected in the form of questionnaires on the students' background (Questionnaire A, Appendix II), my observation journal, students' written classwork and homework, students' PowerPoint presentations (Table 1), their video-recorded PowerPoint presentations in class, students' reflective work on their media texts, audio-recorded semi-structured focus groups interviews (Interview A, Appendix II), comments on YouTube, drafts of their media texts, and media texts themselves (Table D, Appendix I). The sample I have chosen to analyze in Chapter 5 is a group of three boys (Gregory, Mark and Vassilis), as the most representative one, with rich data production that was worth studying as we will see. The analysis of the data collected with the use of the aforementioned methods provided me with evidence about the students' cultural taste, their multi-faceted identities and their creativity, since their participation in

the project and the interaction with their classmates and their teacher, their written assignments, their productive teamwork, their questionnaires and focus groups interviews were all activities which encouraged the students' expression and revelation of their attitudes, thoughts and feelings.

3.2.3 Transition from pilot to main research project

Initially, I started my research with the aim to explore all three functions of media literacy, the *cultural*, *creative* and *critical* ones (Burn and Durran, 2007, p.8), but I narrowed down my focus because my pilot case study and the writing of the first draft of my pilot project chapter made me realize that the study of all three functions was too broad for the extent of a thesis and all of them could not be properly and thoroughly analyzed. In addition, as for my teaching practice, all teaching objectives could not be equally addressed at the same time. From the rich data I had collected so far, most of it was on the expression of the students' cultural taste, identity and creativity and not on language acquisition, which was studied in the framework of the critical function (ibid.); so I realized that I should focus on these three aspects in my main research project that would follow. If I wanted to continue with the language acquisition study, I should design more linguistically-oriented activities but that would be on the expense of the cultural and creative functions of media literacy (ibid.). Therefore, I faced the dilemma of choosing between the cultural-creative and linguistic aspects of media literacy for my main project. Given that as a foreign language teacher I had always been interested in the culture lying behind the language, I found the cultural-creative aspects more interesting and challenging but also I already had interesting data about them from my pilot project, which I wished to analyze in detail. This is how I kept the cultural and creative functions as my research foci, and therefore the research questions related to them.

The amendment of my research foci and of my teaching objectives was the major way in which my pilot research project informed the main one that followed. Moreover, the design of the data collection methods was also affected. The pre-project questionnaire (Questionnaire B, Appendix II) and the questions of the follow-up questionnaire (Questionnaire C, Appendix II) that was given out instead of the interviews that were carried out in the pilot research project (Interview A, Appendix II) included more questions on the production

process and on the students' expectations of the project in relation to the issues of cultural taste, identity and creativity, while the questions on film language acquisition and foreign language use were left out. Moreover, the observation journal I kept focused on the expression of the students' cultural taste, identity and creativity elements and not on the English language use any more, and I tried to write down as much verbatim as possible, since I realized that it was very important after the analysis of my pilot project data. During the pilot project I also saw that the omission of the storyboard had made the production work more time-consuming, so in the main research project I stressed its usefulness more and insisted on its creation by the students.

The change of my research foci was also followed by my placement in another school during the second school year of my fieldwork. That is why the different research conditions under which I had to work brought more changes in the design of my main research project, as seen below.

3.3 Main research project

3.3.1 School context

The fieldwork of my main research project was a small-scale case study carried out in another state secondary school of Piraeus, Greece. I worked with a group of ten fifteen-year-old students who attended the third grade and their English competence level was *B2 Independent User* (CEFR, 2009). The project was realized as an extra-curricular cultural project, the participants were volunteering students and it lasted almost the whole school year, seven months. It was carried out twice a week for 1.5 hours each time, which made a total of 3 hours per week. Just like the previous school, that was another working class school with a moderate number of minority students. The students-participants were nine working class students and a middle class one, of whom six students were Greek and four belonged to the second generation of Albanian immigrants; the middle class girl was Greek. All these details give us a picture of the students' social and cultural background, the reference to which proved to be important in the data analysis process.

As already mentioned, my main research project was carried out in another school where I was placed in the second school year. Therefore, I had to adapt

to the conditions of this new research context, fact which also affected my research project in many respects. The moving image project I realized for my pilot research project could not be repeated here because, in contrast to the previous school where I had access to the computer laboratory during my English classes, the IT teacher of this school did not give any other teacher, including me, access to the computer laboratory. Therefore, I had to bring my own laptop at school for the realization of the project, but one workstation was not enough for a whole class to make various videos in groups. So, my other option was to carry out a new project as an extra-curricular cultural activity after the end of the school schedule with a group of volunteering students, given that all schools were allowed to carry out such projects according to the Hellenic Ministry of Education regulations (Ministry of Education Lifelong Learning and Religious Affairs, 2010). Working on an extra-curricular project, though, meant that I needed the consent of the school administration and of the Educational Office of Piraeus provided that I would carry out a curriculum-related project with the students. That is why I had to abandon the trailer genre, which belongs to the popular culture, and make a short documentary with them, a traditionally educational film genre. This choice reflected once more the marginal position of the various forms of media education in the Greek educational context and the senior education managers' clinging to long valued cultural forms.

The rest of the ethics approval process was the same as in the pilot research project. The only difference was the parents' consent justification. They thought that this cultural project would help their children expand their knowledge both in local history and in English.

3.3.2 Activities and data collection

In this project, the group of students who worked on the creation of the short documentary entitled "Tampouria of Yesterday and Today" dealt with the history of their school area, which was also the place where they lived. The choice of the documentary genre was made for two reasons. First, because documentary-making meant the exploitation of material provided by the official education and the application of research methods developed for the school projects; therefore it was an activity connected with the subjects of history and English. Nevertheless, I left space for the students to work on elements of their

popular culture as they were free to choose among the popular cultural resources to include in their media text when referring to what the area meant to them. In this way, the two aspects of formal and informal knowledge were brought together. Second, since the main research project lasted almost the whole school year, the documentary genre served the needs of this project in terms of duration.

In the beginning of the project, the students completed questionnaires (Questionnaire B, Appendix II) about their experience of documentary-viewing, their pastimes including the ones connected with audiovisual media, their knowledge about the different stages of digital video production and their expectations from the project. The open-ended questions of the questionnaire aimed at letting the students free to expand on their answers while the easy vocabulary and the subquestions helped them form their answers (De Vaus, 2002). This questionnaire aimed at defining the students' previous documentary-viewing and video-making experiences so that I could build on their background knowledge (Fairclough, 1995, p.43) and see what the starting point of their cultural and creative development was. After that, during the theoretical part of the project, they were introduced to the documentary types and completed all together a table on the board (Table E, Appendix I). They were also taught the concepts of film narrative and film grammar, and then worked on the technical and functional analysis of a documentary sequence with a relevant activity assigned for homework. Then, they were exposed to the theories of realism and formalism in documentary, and watched a documentary on the past and the present of the Greek island of Samos as an illustration of the taught theory. All this data that I collected from their classwork and homework helped me study how well they had understood the genre theory taught in relation to their already existing cinematic knowledge. Before the practical part started, they were asked to divide into groups, as each group would be responsible for one part of the documentary-making process (Goodwyn, 2004). Here again, the students chose their partners with friendship criteria and I let them do it not only because there is bibliography supporting this technique (Burn and Durran, 2007, p.71) but also because the results of my pilot project proved to be supportive of it.

The next stage was the concentration of information and archive material, and scriptwriting. The students started by making a rough storyboard of their short documentary, which they kept revising during the production (Kress and van Leeuwen, 2001) stage, according to their shootings. Afterwards, they had to film the needed scenes, edit their documentary in terms of image (stills, videos, scene and transition effects) and sound (music, natural sound, narration, talking heads), and then add the beginning and end titles as well as English subtitles. The final documentary lasted 11:49 minutes and the students used Windows Movie Maker for their video editing and Wave Pad for sound editing. The material collected and used for the needs of the documentary, the drafts of the storyboards and of the media text along with my observation journal provided me with data revealing the students' cultural capital (Bourdieu, 1984) and cultural preferences, their need to express their identity and their choices made for that as well as the various aspects of their creativity. At the end of the project, the students completed a questionnaire (Questionnaire C, Appendix II) on their opinion about the project, their experience and acquired knowledge of the documentary-making project in terms of concepts, terminology and techniques, and the development of their teamwork skills. This questionnaire also included a section where students were asked to justify their choices for making it. The design of this follow-up questionnaire had the same style as the pre-project one, but its purpose was to collect the students' opinion about the various aspects of this moving image project with a focus on its cultural and creative aspects. In fact, this follow-up questionnaire replaced the semi-structured focus groups interviews of the pilot research project because the students of my main research project were not willing to be interviewed and most of them mentioned that they would feel uncomfortable to be audio-recorded. So, out of respect for my subjects of study, not willing to exert pressure on them, and in compliance with the BERA guidelines (BERA, 2010b), I replaced the interviews with questionnaires that everybody was willing to complete.

Data was collected in the form of questionnaires on the students' background (Questionnaire B, Appendix II), my observation journal, students' written classwork (Table E, Appendix I) and homework, the drafts of the design and production of their media text, a follow-up questionnaire on the evaluation of the

project including the students' reflective work on their media text (Questionnaire C, Appendix II), and the media text itself (Table F, Appendix I). Once more, these methods helped me collect data produced by the students who had to work on a cultural topic and therefore had the chance to express their attitude towards the various cultural resources that could be used for their documentary. In this way, they revealed their cultural taste, expressed the various aspects of their identity through their cultural but also creative choices, and addressed their audience effectively through the adequate creative process.

3.4 Research methodology

3.4.1 Case study

> The case study researcher typically observes the characteristics of an individual unit – a child, a clique, a class, a school or a community. The purpose of such observation is to probe deeply and to analyse intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establishing generalizations about the wider population to which that unit belongs.
>
> (Cohen, Manion and Morrison, 2007, p.258)

I have found this quotation a good start for the methodological approach of my research projects, which were case studies. I carried them out with groups of students in the secondary schools where I worked as a full-time English teacher. The subjects of my study were my students and I acted as a participant observer, since I was the teacher carrying out both the projects for educational purposes and the research of these cases. Each group of students constituted an 'individual unit' (ibid.); in the first case, the unit was a whole class and in the second, it was a group of students carrying out an extra-curricular project. The 'life cycle' (ibid.) of these units was studied during the realization of the projects; therefore these small-scale studies aimed at observing and analyzing in depth the phenomena occurring during the video-making processes and find the factors leading to their occurrence. Observing my students' negotiations about and participation in media-making gave me the possibility to study the elements concerning the expression of their cultural taste, identity and creativity and draw conclusions that could work as suggestions to other researchers or practitioners in similar cases (Robson, 2002, p.183).

According to Bailey (1994, p.243-244), a participant observer is in an advantageous position because s/he is able to study his/her subjects' behaviour continuously and make notes about their distinctive characteristics. Moreover, this researcher usually spends time with the people s/he observes, develops a more intimate and personal relationship with them and the research context is less 'artificial' and more 'natural' (Cohen, Manion and Morrison, 2007, p.259) since the participant observer studies a phenomenon in real time and place. Therefore, during my case studies, I could observe my students from close because I was the teacher carrying out the project with them, so I was involved in the whole process and could experience it from 'inside'. Since apart from the project time I also had contact with the students-participants in the English classes they attended with me, I was quite intimate with them. In this way, knowing them as personalities proved to be useful in the recording of my observations and in the analysis of my data because writing involves thinking and interpreting, so the deeper understanding of my subjects favoured my qualitative analysis.

Since different academics have developed different kinds of case studies, I could characterize mine as "instrumental" case studies (Stake, 1995, p.3). An instrumental case study refers to the research carried out in one or more particular situations so that the researcher understands an outside concern. S/he starts with a research question and tries to answer it by using this particular case as an instrument which will offer him/her insight into the general phenomenon (ibid.). So, this is how I conducted my own research projects. I started with the research questions on the students' expression of cultural taste, identity and creativity during two moving image projects carried out in two Greek state schools, where the realization of such projects is still a rare phenomenon. Then, I designed my projects within the framework of the English class and of a cultural programme respectively (students' number, duration, choice of topic, connection with the curriculum, location of realization, presentation venue) with the intention to make my case studies as typical as possible. After analyzing their data, I wished to make suggestions about the phenomena studied that could be enlightening for other practitioners and researchers of this specific field.

Generalization in case study, though, is not a clear concept because generalizing from a small-scale study and a "single instance" (Cohen, Manion and Morrison, 2007, p.254) cannot make a claim of "reliability and validity" (Cohen, Manion and Morrison, 2007, p.257). In relation to that, Adelman et al. (1980, p.50) distinguish three kinds of generalization in case study, one of which is applicable to my cases, "The first kind is from the instance studied to the class it purports to represent". So, in educational study, a single class can be studied under certain circumstances in order to stand for other classes, too. The conclusions drawn may be applicable in other cases but it is up to the researcher to make this research process as reliable as possible. According to Cohen, Manion and Morrison (2007), s/he must not have bias and not affect the subjects' production of data, and also check for reliable and objective evidence of the phenomenon under study. In this respect, s/he has to look for representative attitudes of the subjects, even though this representativeness does not always depend on the frequency of occurrence. Then, it is up to the researcher to evaluate what is representative and thus valid evidence and what not, according to his/her research question(s) and the circumstances under which the evidence is produced. That is why triangulation (ibid.) is necessary for ensuring a higher degree of objectivity. In my studies, even though I was the teacher of the students and knew them quite well, I did not change my behaviour during the projects and I let them free to express themselves without projecting my own expectations on them. Moreover, in my observation journals I wrote down as much as possible, even events that seemed of minor importance, with an emphasis on the students' actual words, so that I had a detailed depiction of the situation in class and more objective data (the students' words) that I could evaluate later on during the analysis stage.

As for triangulation, I used various methods to collect my data in order to be able to support my arguments based on various forms of evidence. More precisely, in the pilot research project, I used three types of data. The first one was observation, during which I kept an analytical journal with narrative, verbatim and comments of the project sessions. The second one was textual material, which consisted of all kinds of texts produced during the project – completed pre-project questionnaire (Questionnaire A, Appendix II), film genre table completed in class (Table A, B & C, Appendix I), written homework about

the film genres studied, trailer sequence analysis, PowerPoint presentations on a film character (Table 1) and accompanying written texts, drafts of trailers and final products (Table D, Appendix I), written justification of the students' choices, comments on YouTube. The third kind of data was collected with the use of audiovisual equipment; the video-recorded PowerPoint presentations and the audio-recorded semi-structured focus groups interviews (Interview A, Appendix II). In the main research project, the types of data were two; observation and textual material as above. The latter consisted of the completed pre-project questionnaire (Questionnaire B, Appendix II), the documentary genre table completed in class (Table D, Appendix I), the documentary sequence analysis, the storyboard drafts, the documentary drafts and the final product (Table F, Appendix II), the completed follow-up questionnaire (Questionnaire C, Appendix II) with written justification of the students' choices.

For the writing up of my case studies, I followed the structure of a "narrative report" (Robson, 2002, p.512-513) because I made an issue-based analysis, therefore I organised my data according to the issues studied and under each heading I made a prose account, I provided the necessary tables and figures, and at the end drew the relevant conclusions (ibid.). By making a detailed account of the conditions of my study and the characteristics of my participants, I could then present my conclusions and make suggestions to the other researchers and practitioners in Greece and maybe elsewhere about the cultural and creative function (Burn and Durran, 2007, p.8) of two video-making projects.

3.4.2 From data collection to data analysis

Collecting data becomes meaningful when the next stage of analysis takes place, because in this way the data makes sense according to the analysis method or methods adopted, which have to serve the needs of the researcher and lead to the answer of his/her research questions. After having presented analytically the methodology and data collection methods I used for my pilot and main research projects, I will continue with the presentation of my data analysis, which is a qualitative one, given that I carried out two small-scale projects that I wished to analyze in depth. My aim was to study and interpret my students' responses to the moving image projects they carried out in relation to their

social environment and draw conclusions about the issues of cultural taste, identity and creativity as expressed by the students-participants.

3.5 Data Analysis

3.5.1 Introduction

In order to answer my research questions, my data was approached with the use of critical discourse analysis (Chouliaraki and Fairclough, 1999; Fairclough, 1995). Within this framework, I analyzed them from a textual (McKee, 2003) and multimodal perspective (Kress and van Leeuwen, 2001; Kress and van Leeuwen, 2006) in order to make use of the verbal and non-verbal evidence to support my arguments and draw conclusions. Since the main axis of designing and conducting my study was the *3-Cs model of media literacy* by Burn and Durran (2007, p.8), I categorized my data by dividing it into the Cultural and the Creative function of media literacy. Under the Cultural function I studied the Cultural Taste and Identity issues, which are interconnected and much data belonged to both of them. As for the Creative function, I studied how the students' creativity was connected with the expression of their Identity, and how it was revealed in a critical way. Even though the Critical function of media literacy was not in the final focus of my study, characteristics of it merged with the creative ones; therefore they were detected and analyzed when necessary. The diagram below is a pictographic representation of the issues used in my analysis:
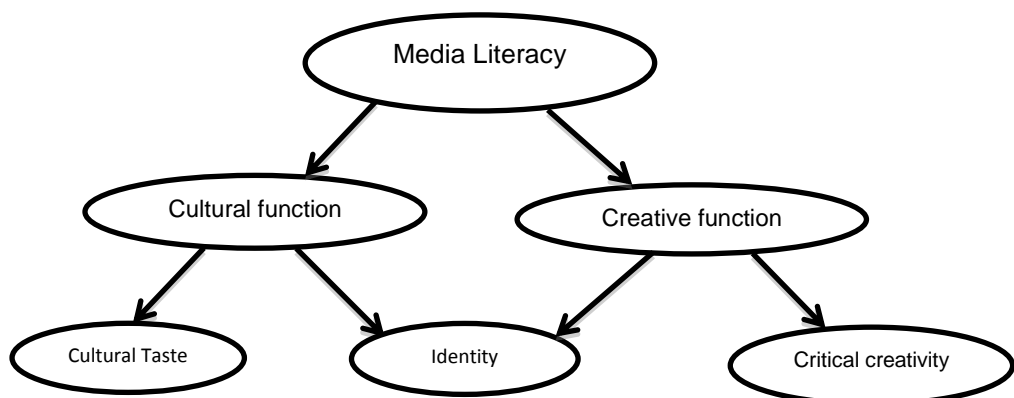

Diagram 1. Pictographic representation of issues used in data analysis

3.5.2 Critical discourse analysis

The detailed analysis of my data was carried out within the framework of critical discourse analysis (CDA) (Chouliaraki and Fairclough, 1999; Fairclough, 1995). According to Chouliaraki and Fairclough (1999, p.113),

> CDA of a communicative interaction sets out to show that the semiotic and linguistic features of the interaction are systematically connected with what is going on socially, and what is going on socially is indeed going on partly or wholly semiotically or linguistically. Put differently, CDA systematically charts relations of transformation between the symbolic and non-symbolic, between discourse and the non-discursive.

This quotation provides us with the basic function of critical discourse analysis. Its aim is to connect the analysis of the linguistic and non-linguistic elements of communication with the social environment where this communicative act takes place. So, communication is socially situated and the close study of its features can lead to a deeper understanding, interpretation and explanation of the various texts produced to serve its purposes. Moreover, as "verbal interaction is a mode of social action" (Fairclough, 1995), the language people use reflects their position and role in a society and their attitude and way of thinking in relation to this specific context. Therefore, critical discourse analysis is the method that helps the researcher approach his/her subjects' language in order to discern what role they perform in a specific context.

As far as my research projects are concerned, on a 'micro' level, I looked close into the language students used and the textual material they produced in order to serve their purpose and carry out these moving image projects. In relation to that, the oral and written language they produced and the audiovisual material they selected or produced were scrutinized in order to be linked to the media text they created. On a 'macro' level, though, all these elements had a specific meaning in affiliation with the society, the culture the students were exposed to and influenced by, and the various aspects of their identity they wished to express. So, their choices were closely related to their habitus (Bourdieu, 1984) and could make sense in a broader context beyond their classroom, where the various social, political and economic forces defined the social actors' lives and decisions. Thus, the various social structures defined their actions, whether the students chose to conform with or oppose to them. As Fairclough (1995, p.27) puts it,

'micro' actions or events, including verbal interaction, can in no sense be regarded as of merely 'local' significance to the situations in which they occur, for any and every action contributes to the reproduction of 'macro' structures.

The two kinds of critical discourse analysis (Chouliaraki and Fairclough, 1999; Fairclough, 1995) used are the textual (McKee, 2003) and multimodal analysis (Kress and van Leeuwen, 2001; Kress and van Leeuwen, 2006), both in relation to Social Semiotics (Hodge and Kress, 1988) in terms of how data made sense within the social context where it was produced. These two kinds of analysis served different needs. The first one made it possible for me to scrutinize the data collected, especially in how language was used to convey meaning and reflect the social reality, and the latter was mainly adopted when the audiovisual material had to be examined and interpreted. Here, I have to mention that in my analysis chapters, I included the tables and figures that are necessary for the understanding of the analysis, whereas in Appendix I, I put the ones that are not absolutely required. Nevertheless, I kept the brackets with the references to the Appendix I tables as they constitute proof of my data. In Appendix II, I put the questionnaires and semi-structured focus group interview questions used for my data collection and I reference them in brackets in the analysis chapters, where necessary.

3.5.2.1 Textual analysis

> Textual analysis is a way for researchers to gather information about how other human beings make sense of the world. It is a methodology - a data-gathering process - for those researchers who want to understand the ways in which members of various cultures and subcultures make sense of who they are, and of how they fit into the world in which they live. (McKee, 2003, p.1)

With this quotation as a starting point and given that different kinds of texts are all artifacts used to create meanings, it is interesting to see how these meanings reflected the subjects' background, mentality, feelings and thoughts, and the effects that my research projects had on them. Textual analysis could also reflect the relationships existing in the research contexts.

The research projects I carried out in two similar school contexts were small-scale studies but I had the privilege to have control of my data, make an in-depth analysis, and a close study of my students' understanding of culture, their identity and their creativity as revealed by the different kinds of texts both they

(answered questionnaires (Questionnaire A, B &C, Appendix II), written texts, PowerPoint presentations (Table 1), media texts (Table D & F, Appendix I), photographs, video-recordings, graffiti), and I (observation journal, video-recordings of PowerPoint presentations, audio-recordings of focus groups interviews (Interview A, Appendix II)) produced. I analyzed these texts linguistically with the intention of interpreting them so as to find out how teenagers represented the world around them, the role of the external influences and their response to them. So, I could draw conclusions concerning the Greek teens of this particular period of time, the first decade of the 21st century, whose distinct features were not only inherent but also stemmed from their multi-layered social context as a result of the interplay of local and global influences.

Given that according to the Social Semiotics theory, "Discourse […] is the site where social forms of organization engage with systems of signs in the production of texts" (Hodge and Kress, 1988, p.6), the texts I analyzed could make sense and be interpreted in relation to the meaning and value systems of the given place and time. These texts were produced with the use of various materials, both linguistic and non-linguistic, so it was worth analyzing their components as each one of them provided me with valuable information for the answering of my research questions. Furthermore, Social Semiotics (Hodge and Kress, 1988) also brings us to the next kind of analysis employed, the multimodal analysis, as social semioticians mainly developed it in order to approach visual, audiovisual and moving image texts which were made of various modes.

3.5.2.2 Multimodal analysis

Multimodality theory, as developed by Kress and van Leeuwen (2001, 2006), has emerged from their work in Social Semiotics (Hodge and Kress, 1988). They see multimodality as "the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined" (Kress and van Leeuwen, 2001, p.20). They have divided the study of a multimodal text in four strata – discourse, design, production, distribution – and suggest that the way the modes as semiotic resources are combined to convey meaning is in the heart of this kind of analysis (Kress and

van Leeuwen, 2001, p.21). As an expansion of this theory, Burn and Durran (2007, pp.19-20) added a fifth stratum to the above ones, that of interpretation. Therefore, the approach of the various modes and of their combination as meaningful semiotic tools (Vygotsky, 1978) that reflected aspects of the social reality of the subjects under study and of their role within it as well as their agency (Bruner, cited in Burn and Durran, 2007, p.12) was one that could serve my research needs, for a big amount of the collected data both in my pilot and in my main research project was multimodal.

3.6 Thoughts on Methodology

The various forms of data collected from my two research projects gave me the privilege of triangulation as a way of ensuring the largest possible degree of validity and reliability of my results and partly outweighing the fact that both were small-scale studies. In addition, the various methods applied in the data collection process and the transcriptions of the audiovisual material demanded time and detailed work from my part; as a consequence, they meant the closer study of the data that gave me a good control over it.

The selection of the data that would be useful for the discussion of my research questions and the revelation of the emerging conflicts was the next demanding stage. My role as a teacher/researcher was beneficial here, though, because I had experienced the studies in person and that gave me a better insight of the factors contributing to the data production and therefore to my interpretation of it. Talking with my students not only in the research context but also at school on a daily basis, observing their everyday routine, their lifestyles and concerns, meeting their parents and learning information about their family and their social and economic background, but also knowing their performance at the school subjects gave me a more rounded picture of my study subjects, which proved to be valuable when I had to make sense of my data.

Chapter 4 Theoretical Frameworks

4.1 Media literacy as an overarching umbrella

4.1.1 Introduction

In the beginning of my study, my concern was the use of media literacy in teaching English as a foreign language. As the study was proceeding, though, I noticed that students gave me more data about the cultural and creative aspects of their work rather than the way and degree of language acquisition. This is how my focus was reoriented and I decided to explore these two aspects of the students' work in the various stages of their digital production (Kress and van Leeuwen, 2001). My intention was not to create a new theory, but to apply and expand the already existing ones, given that the Greek education system was a new research area for media literacy, therefore already existing concepts could take a new meaning and dimensions in this new research field.

The media literacy theories then served as an umbrella of designing my research and interpreting the data collected, since the digital video production projects carried out were mainly based on the Burn and Durran's (2007, p.8) 3-Cs model. Within this framework, various cultural, identity and creativity theories were applied to make sense of the research data.

4.1.2 Media literacy theories

The activities designed both for the pilot and the main research project aimed at revealing the cultural and creative functions of media literacy, and in this case of moving image literacy. According to Burn and Durran (2007), the 3-Cs model they developed is a cultural-semiotic one, combining the cultural, creative, and critical social functions with the semiotic processes of discourse, design, production, distribution and interpretation, and studies them within three cultural contexts respectively, the lived, the selective and the recorded one (Williams, 1961, p.66), drawing from the Cultural Studies field and more precisely from Williams' cultural theory.

Since two of the these three functions were the foci of my study, first, I considered the cultural function of media literacy in connection with the students' lived cultural context and the semiotic process of discourse.

Therefore, I studied how the students, who had a certain cultural background from the social environment where they lived, expressed their cultural preferences and aspects of their multiple identity, defined by the various roles they played inside and outside from school. More precisely, the certain local and global culture, where the students lived and produced their work, was reflected on and expressed through it. The influences came from Greece and abroad, mainly through their media use, from the area they inhabited, their parents' social class, their peers, and the school environment of official education, all of which formed the discourse of the digital videos content, the "socially constructed knowledges of (some aspects of) reality" (Kress and van Leeuwen, 2001, p.4). So, we saw how students perceived the social reality around them and also how they depicted it in their digital videos.

Second, the creative function of the video-making projects was associated with the selective cultural context – having to do with what the teachers chose to expose their students to and which products of popular culture were brought in class with the aim to be legitimized within the formal educational environment –, and the semiotic processes of design and production, according to Burn and Durran's model (2007, p.8). The writers argue that selective is the cultural context which contains culturally valued texts that gain their status through various and even disapproving commentary; media texts that were popular once and have been of such importance that they have turned out to be classic nowadays. In this respect, the film studied in the pilot research project ("The Lord of the Rings: The Fellowship of the Ring" (Jackson, 2001)) belongs to a selective tradition in a way, because it was the film adaptation of a book that was popular in its years but it is considered to be a classic reading now, and also because the film value has been recognized since its release, despite being a recent popular Hollywood production. The case of "The Lord of the Rings" films shows that some texts lie between the two categories and are characterized by hybridity; they are not fully validated as 'heritage culture' products given that they are produced by the modern Hollywood film industry, yet they are stretching the limits of popular culture as they are based on classic literature. Therefore, they bring the heritage/classic and popular culture together, giving a new dimension to the concept of selective tradition.

The digital videos made during this project, belonging to the trailer genre, served a specific purpose, apart from the short timespan needed to be created. According to Kernan (2004), trailers can be considered film paratexts and metatexts, as they are cinematic products using the film techniques, but also they constitute texts that can analyze and use the film conventions critically. So, they are useful film genres for beginners' media literacy courses. Furthermore, the writer mentions that trailers employ hyperbole to draw the audience attention and interest, a feature that is widely used by adolescents who like checking their limits and impressing the others, while playing with their identities, aspects that emerged in my students' work.

As for the main research project, documentary has been a classic media text with a high cultural and educational value, being always part of the selective culture. Students were taught Nichols' (2010) theory of documentary genre with its types and the features of each type on the basis of examples deriving from their reality and their own documentary-viewing experience. Nevertheless, they created hybrid work moving beyond the limits of official documentary theory. Very often, they were under the influence of popular culture, and worked within the framework of *mash-up culture* (Lange and Ito, 2007). As far as the two semiotic processes of the creative function are concerned, first introduced by Kress and van Leeuwen (2001), they are design, defined as "the choice of mode", and production, defined as "the choice of medium. Modes are always realized through material media" (Burn and Parker, 2003, p.7). Therefore, the study of this function focused on the students' choices and on the media employed to materialize them, as a result of their formally and informally acquired knowledge, while their creations were the result of their critical understanding and approach, what Burn and Durran (2007, p.64) call "critical creativity".

Furthermore, Burn and Parker (2003, p.6) talk about three semiotic functions that the semiotic processes serve; the *representational*, *orientational*, and *organizational*. These functions were first introduced by Halliday (1985), they were incorporated into multimodality theory by Kress and van Leeuwen (2001), and then Burn and Parker (2003) widely used them in the analysis of media texts. According to this functional theory, each digital video represents certain aspects of the world, addresses a specific audience, therefore communicates its

creator's ideas and values to them, and has a cohesive and coherent way of structure to be understood by the audience. It was also studied, then, how the students carried out these functions in their works in order to create an effective media text.

Along with Burn and Durran's 3-Cs model, another theoretical framework serving the needs of my data interpretation consisted of Buckingham's (2003) four key concepts: production, language, representation and audience, applicable both to traditional and new media. He starts with the assumptions that children are active and not passive media consumers, and that popular culture can be exploited for educational purposes as students come in class with informally acquired knowledge that has to be developed, ideas I also shared and detected in my students' work. Then, he analyzes the process of media education and media literacy with the above mentioned concepts. Comparing these concepts to those suggested by Burn and Durran (2007), *institutions*, *text*, and *audience*, we observe that they have common grounds. The study of the institutions lying behind the creation of a media text brings us to Buckingham's (2003) production concept. Text for Burn and Durran (2007) refers to media languages, their functions and representations, corresponding to Buckingham's (2003) language and representation, while the last term, audiences, coincides in both cases. The parallel application of these concepts to the semiotic processes of my students' digital video productions gave a complete picture of each media text creation, of the factors considered and involved in the whole process of their formation. As a result, some picture of media literacy teaching in Greece and of the parameters of digital video production in Greek state secondary schools was formed.

4.2 Cultural theories

4.2.1 Introduction

The first function of media literacy studied was the cultural one (Burn and Durran, 2007) because the cultural context affects the students' choices and ways of expression, so by analyzing it I could have a better insight into my students' way of thinking and being. For this purpose, various cultural theories were used and adapted for the interpretation of my data and for drawing conclusions on the cultural taste and identity of the Greek students under study.

At first, the ideas of Bourdieu's (1984) *cultural capital* related to people's *cultural taste* and *habitus*, which turns into *academic capital* through the interpolation of formal education, were on the basis of my analysis. Along with them, I made use of Bennett's (2001) approach of *youth culture* and *lifestyle* in relation to the *glocalization* concept as developed by Askegaard and Kjeldgaard (2006). The manifestations of youth culture also made sense within the framework of *hegemony theory* (Storey, 2009) and the struggle between the social forces. Furthermore, the concepts of *imagined community* (Anderson, 1983), *heimat* (Blickle, 2002), *collective memory* (Marcel and Mucchielli, 2008), and *cultural memory* (Straub, 2008) explained in depth the Greek students' way of thinking in relation to their social and national context, and raised the issue of their identity as members of broader social groups. When studying the students' identity in relation to culture and how it was expressed through their cultural choices and the creation of cultural products – media texts, in particular –, Giddens' (1991) identity theory focusing on modern times was mainly used to analyze and interpret the Greek teenagers' multi-faceted identity, as revealed during their digital videos production and through their media texts themselves.

4.2.2 Theories of cultural taste

The first aspect of the cultural function of media literacy (Burn and Durran, 2007) studied was cultural taste, which had to do with the cultural factors forming the students' cultural preferences and choices. Starting by Bourdieu's (1984) theory about a socially situated culture and the role of people's social environment, and more precisely social class and education, in their cultural experience and the acquisition and development of their cultural capital, I was interested in explaining where my students' cultural capital derived from, how it was formed, and what factors contributed to its formation and development; family, peer culture, media, education, even the landscape. Their cultural experiences had to do with their social context, related to their social class, with both local and global influences. The cultural capital students came in class with was enriched by formal education and when possible, was turned into academic capital, through its legitimization and systematization by the educational process. As an expansion of this approach, Connolly (2013) added that students *traded* their cultural capital acquired outside from school and made an effort to legitimize it in the formal school environment by gaining the teacher's

approval. In this way, it could turn into academic capital. Nevertheless, we should acknowledge that this is a complex, dynamic, and contradictory process, therefore this change does not always happen automatically. Various factors get involved in the formation of this cultural capital, while its legitimization also has to do with the national curriculum directives and the teachers' mentality. Moreover, since every society and every culture have their distinct characteristics, this process has its specific aspects when studied in different national contexts, and that was the main focus of my study. Additionally, people's cultural capital is acquired within their habitus, which means the environment where they live, act, and react to the various stimuli, therefore the students' habitus consisted of all the places where they moved and played different social roles. The cultural capital and the habitus determine the people's cultural taste, given that people choose what to like from the variety of cultural products offered to them, and also they adopt a certain taste not only because of a mental process of judging the choices offered, but also as a result of habit of being exposed to specific cultural products. So, my research aimed at detecting and explaining the factors contributing to the formation of my students' cultural taste, as manifested in these digital video production projects, an issue of great interest to the Greek educators who can start incorporating such projects in their classes in order to connect school with the outside world that really concerns students.

Bennett's (2001) theory of youth culture and lifestyle also proved to be useful in my data interpretation as the typical elements of youth culture and the lifestyle adolescents had adopted determined their way of thinking and influenced their decision-making. Youth culture, a part of the whole culture that addresses only the youth as a target group since they are the consumers of its products, is in contrast with the formal education and school culture. So, throughout the media literacy projects I carried out, there was a tension between youth culture that played a very important role in the students' cultural taste, and formal education culture that represented the state, academy, and the adults' approach of culture. An important aspect of youth culture is glocalization. This term, as developed by Askegaard and Kjeldgaard (2006), referred to the assimilation of global influences in the local culture of a place and the creation of hybrid cultural products, especially at the age of adolescence. The study of this

phenomenon is especially interesting in the Greek reality as on the one hand, Greece has a long and rich history and culture that modern Greeks are carrying as their cultural heritage, and that make their culture and lifestyle distinct. On the other hand, the phenomenon of globalization and the role of foreign influences, especially of English-speaking countries, and mainly of the USA, in this small country have noticeable effects on the cultural choices of the new generations and on the youth cultural products created. It is worth presenting here the two ways of conceiving these influences. There is the public perception of globalization that sees it as a cultural invasion and a decay of the national and local cultures. This fear is experienced by people in Europe who are suspicious towards the global and especially the USA influences and claim for the necessity to preserve our cultural identity intact. Nonetheless, the youth culture theorists, such as Bennett (2001), find that this fear of culture invasion is unnecessary because young people assimilate global influences productively. They combine the local with the global features and create new products which reflect their own reality and the world they live in; they do not remain isolated from the rest of the world and its influences, but at the same time they give new meanings to the cultural products according to their own national and social characteristics.

The phenomenon of glocalization (Askegaard and Kjeldgaard, 2006) also brought us to the relation between the youth as a niche market and the adults-producers as approached by Storey (2009), on the basis of the hegemony theory. According to this theory first introduced by Gramsci (Hoare and Smith, 1999), there is a kind of consensus between the dominant and the rest of the social classes. The mass is manipulated intellectually by the powerful class, which can present its needs as the needs of the whole society, through the consumption of cultural products. Therefore, the cultural forms first created and consumed by youth that seem to contain *oppositional meanings* (Storey, 2009, p.81) and express resistance against the status quo are quickly detected by the businessmen who commercialize them, so as to attract the most possible consumers and make profit. It is through this commercialization, then, that youth and even alternative youth cultural products, such as films, music tracks and kinds of dance, become popular. Even though adolescents consume them as a way of resistance to the already established order represented by the adult

world – their parents, their teachers, the merchants, the journalists, the politicians –, on the one hand, we could say that they serve the adult world's interests by consuming the products that have been specially designed for them. On the other hand, the dominant forces that control the determining structures – government, media, industry, education – consciously leave space to the rest of the social groups for individual and collective agency so that they can produce their own cultural products, and adopt the lifestyle they wish, so that any overt clash is avoided. By respecting the needs of the other social classes, the dominant one keeps the balance and manages to remain in power because the others do not feel threatened and do not have to organize a revolt to fight for their rights. In my study, the students' cultural taste and choices made for their digital video creations revealed aspects of their youth culture that was widespread due to its commercialization and I analyzed how they used cultural forms that showed their differentiation from the adults' world and expressed their own cultural taste and identity.

4.2.3 Theories of identity

Another aspect of the cultural function worth analyzing was the revelation and expression of students' identity, an issue constantly emerging during their media texts creation. It is also an issue of great importance in adolescence, an age when people struggle to discover and define their identity and their position in the surrounding world. So, this is a socially related process because people define themselves in association with their social context as different principles, values, and ideas dominate each place in each historical period. Since Giddens (1991) studied the issue of identity in modernity, analyzing in detail the various factors that contribute to its formation, I used his approach in combination with other cultural theories to analyze the different aspects of my students' identity; their local identity related to their national identity and their collective memory (Marcel and Mucchielli, 2008), their glocal (Askegaard and Kjeldgaard, 2006) youth identity, their identity as documentary-makers, and of course the personal identity of each individual. I was interested in what constituted their identity and how it was formed as a result of various influences. It was revealed through their interactions and negotiations during their digital videos creation and also through the choices they made and the final media texts they produced.

In Giddens' (ibid.) terms, people's identity is constructed through the social roles they take up and the lifestyle they adopt; therefore, the different choices they make in material goods and activities are embodied expressions of their selves and projections of their identities. Furthermore, Giddens argues that the way people project themselves is a matter of choice and exploitation of their potential. So, the argument that the self is a reflexive project means that we are what we make of ourselves, what we choose to be (Giddens, 1991, p.32). These basic ideas of Giddens' identity theory of modern times were used for the analysis and interpretation of my students' teenage identity. The creative processes of media-making gave them the chance to be engaged in film-making physically and mentally, therefore to experience the embodiment of aspects of their identity, to make choices, and project themselves to their peers, their teacher, and also their potential audience. So, they were free to deal with their identity projection through their work on a digital video project; that is why the expression of their cultural taste was intertwined with who they were and how they presented themselves. The fact that they could express themselves and present facts from their own viewpoint was also important for their identity projection as it gave them voice and empowered them, giving them a sense of possession of their own creation, making them feel creative, powerful, confident and therefore satisfied. These ideas put forward by Goodman (2003) and Gibbons (2010) were also applicable to my data interpretation and I could study them in connection with my students' identity expression.

At the same time, since the Greek culture has a long history and a rich culture, people have a strong sense of origin and of their motherland. In this respect, the adolescents, as members of the Greek society, brought these ideas with them and projected them in their work as part of their identities. Therefore, Anderson's (1983, p.48) idea of the imagined community served the needs of my analysis as Greeks have the sense of belonging to the wide community of people of the same origin, no matter which part of the world they live in. That was also analyzed in comparison with the minority non-Greek students who participated in these projects. In relation to the sense of belonging to an imagined national community, Blickle's (2002) concept of heimat, initially developed for Germany and being a geography-related term, was well applied in the case of Greece, as its Greek translation πατρίδα (/pa΄triδa/), meaning

motherland, has a very special meaning for the Greeks and a heavy emotional burden that emerged in the teenagers' identity analysis. In association with these concepts, I also made use of those of collective memory (Marcel and Mucchielli, 2008) and cultural memory (Straub, 2008), to explain how fragments of the students' past were put together to create collective representations and a unified picture that passes from one generation to the other, either orally or in writing. This unity is created by assembling fragments in such a way that they express the viewpoint of a community and may even serve their interests in order to form their identity. Moreover, if we consider that the collective memory expresses an organized conception of a community's past, then the cultural memory is the collective memory of a certain cultural group. We should mention though that the collective and cultural memories are dynamic and provisional concepts. They are formed according to the factors taken into consideration in each time, the viewpoints they express and the interests they serve. Therefore, they can take different forms for different groups and/or in different times. Within this theoretical framework, I interpreted my students' conception of the 'present' and the 'past' in association with the national, social, and cultural groups they belonged to.

4.3 Creativity theories

4.3.1 Introduction

The other function of media literacy analyzed in the digital video-making projects was the creative. Creativity is a concept that interests modern educators a lot and is of primordial importance for the students who become more engaged with the taught material if they are actively involved and feel creative. Studies have shown that if creativity is one of the aims of the educational process, most students get involved more eagerly as they find their own space to express themselves and project their identity, especially in adolescence, a period significant for the people's identity construction. There are various academics dealing with youth's creativity inside and outside from school, including Vygotsky ([1931] 1998), Bennett (2001), Burn and Durran (2007), Lange and Ito (2007), Jenkins (2010), and Cronjé (2010), while in different countries creativity is promoted by the curriculum policy at a different degree, depending on the prevailing mentality. In Greece, the secondary school

subjects which leave space for the students' creativity are Arts, Technology, and Research Project, as students are expected to make their own creations and exhibit or present them at the end of the school year. Nevertheless, the national curriculum does not make a clear reference to creativity as a pedagogical objective in the rest of the subjects, therefore, a lot of teachers apply more traditional methods and expect students to learn and assimilate the taught material without being engaged in any creative process. They find that the assimilation of knowledge takes place at school and then students can apply it creatively outside from school, or later on in their lives, and that the engagement with creative tasks in class is a waste of time, especially in subjects where the curriculum is very tight because of the big amount of material to be taught. Therefore, it is up to the initiative of individual teachers to integrate creative tasks in their lessons, given that they realize their importance for the children's and adolescents' psychological growth and knowledge assimilation. This situation makes creativity a problematic concept since different people think of it in different ways.

As creativity is a complex concept, it can take various forms and can be approached in different ways. This is why tensions were experienced during these media-making projects as a result of different kinds of creativity. The first theory adopted was Vygotsky's ([1931] 1998) way of conceiving and expressing creativity in adolescence with a focus on the *play* and *experimentation* concepts, the use of *semiotic tools* for the creation of *artefacts* (Vygotsky, 1978), and the employment of the adolescents' rational thought for the organization of their creative work (ibid.). Nevertheless, along with this well-structured mode of work, Jenkins' concepts of *play*, an omnipresent feature of teenagers' creativity that destabilizes Vygotsky's neatly structured creativity process, and *performance*, which refers to the students' taking up of roles and embodied experiences, served my analysis needs and unpacked the tensions detected. That was also valid for Bakhtin's (1981) ideas of *dialogism* and *polyphony*, and the opposition between *heteroglossia* and *monoglossia*, as they were adapted to shed light to the students-participants' choices made in order to create their digital video and address their audience while expressing themselves.

4.3.2 Vygotsky's creativity theory

The Russian developmental psychologist Vygotsky developed a social psychological theory that can be closely associated with the social theories about culture mentioned so far. He argued that knowledge is the internalization of social activity, so it is clearly placed within a societal and cultural context. As for the role of the teachers, they are mediators who use their tools and expertise to help the learners' progress and mental growth so that they solve problems by themselves. As he studied creativity in children and adolescents, he approached "issues of aesthetics, the connection between imaginary and real experience, and emotion" (Moran and John-Steiner, 2003, p.61). According to him, children need to find a way of externalizing their imaginary images and expressing their feelings (Vygotsky, [1967] 2004), therefore they look for the techniques and materials, the semiotic *tools* and *artefacts* (Vygotsky, 1978) in other words, that can serve them to express themselves and depict their inner world. Moreover, as their imagination is the result of the stimuli they receive from the real world and the reworking of them in their own way so that they create new meanings, their creativity is connected to their imagination and their reality, which is in its turn both a source of their imagination and the environment where they will give form to it by the aesthetic choices of their creative work. So, youngsters rework the material supplied by their reality and their imagination builds on it so that they create new artefacts (Vygotsky, [1967] 2004).

In childhood, people start from an imaginative play, during which they restructure their already acquired experience to create new forms. Therefore, the real world provides youngsters with the material their imagination works with, and this imagination is then externalized through creativity (Vygotsky, [1967] 2004). During adolescence, youngsters can work based on theoretical concepts, too, and as a result, the interpolation of official education that offers students the conceptual background to organize and build their imagination and then embody it through their productions can lead to more elaborate results. So, the play and experimentation concepts are seen as part of a process, appearing in the beginning of it, while later on students take certain theoretical rules into consideration in order to transform the cultural resources available and externalize their imagination while following specific rules taught to them and

thus, express their creativity using rational structures (Vygotsky, [1931] 1998). This process is also related to the youth's emotions as creativity can be an expression of one's feelings and thoughts.

These ideas were studied in detail in the media projects I carried out with my adolescent students. Applying Vygotsky's theory in media education means that learners can build up their image of cultures and identities through media education. They are directed towards the benefits offered by the media rather than learn how to protect themselves against them, and thus they are given the opportunity to be "active readers, spectators, players and makers who appropriate media images, themes, sounds, and words for their own purposes, the building and testing out of their identities, their futures, and the construction of their cultures and tastes" (Burn and Durran, 2006, p.275). Based on this assumption, my students started from an imaginative play with the cultural resources and technical means available, experimented on their options, and played with them, mainly in terms of representation and orientation, that is how to form meaningful media texts and address their audience effectively. They went through negotiations and experienced conflicts in order to decide on the cultural transformation of their sources and choose what they would project in their final work, conflicts deriving from their different social and cultural background and the different cultural capital (Bourdieu, 1984) they came in class with. These processes taking place in the Greek context with its peculiarities and specific characteristics were what my analysis focused on, which means what cultural elements (contemporary local and global cultural products, products of historical value) adolescents living in Greece chose to work with and how they used the potential of the digital video to express themselves creatively.

The management of the cultural resources was realized through the use of semiotic artefacts and tools, where Gilje's (2010) theoretical approach was highly applicable. As an expansion of Vygotsky's theory in reference to the *semiotic artefacts* and *tools* (Vygotsky, [1967] 2004), Gilje (2010, p.504) made a distinction between *transformation* and *transduction*, the former referring to the change of form within the same mode, and the latter to the transition of the same content from one mode to another. So, my students' creativity as a way of self-expression and a means of realization of their digital video-making projects

involved both the physical transduction and the conceptual transformation of the cultural resources provided for the creation of their own meanings. These formal processes, as studied in the documentary-making project, within the same mode or from one mode to another, demanded the students' use of their critical thought, the consideration of the theory rules, of their previous experience of moving images, and of the mash-up culture (Lange and Ito, 2007) techniques as well as of the content of their media text and the representation of their local history. All these factors played their role in the students' decision-making given that they had the agency (Bruner, cited in Burn and Durran, 2007, p.12) to combine various materials and techniques in order to present their locality in a way that made sense to them. Since these semiotic artefacts and tools were organized in a rational way in order to carry out the adolescents' representation of themselves and of the world surrounding them, Vygotsky's (1978) idea of the relation between representation and logic is put forward. Teenagers are able to apply the theories taught in order to organize and give form to their imagination in a more systematic way. As for my teenage students, they applied the genre theories taught in order to create their digital videos. In the pilot project, they made use of the trailer and formed it in such a way that it addressed both their teacher and classmates, and a wider audience, giving it a double perspective. In the main project, where they applied the documentary theory, the use of the present – past axis for the organization of their material and of their narration was an effective application of the genre theory.

4.3.3 Other creativity theories

Nevertheless, the progression in youngsters' creativity expression is not linear, given that students go through various stages, try the different options offered and many times experience conflicts, especially if they work in teams and have to reach a common decision about their final products, which are usually hybrid texts, proving in this way the complexity of the situation. Jenkins' approach of engagement with new media, and Bakhtin's (1981) use of dialogism and heteroglossia metaphors served to deconstruct the digital video-making process more precisely.

Along with Vygotsky's ([1931] 1998; [1967] 2004; 1978) neatly presented process of this creative activity, my data revealed cases of continuous play and

experimentation throughout the video-making, not just at its start as part of its design. This perpetual playfulness brought us to Jenkins' (2010, p.4) concept of play. According to him, play is constantly present during the creative process, in relation to the mash-up culture (Lange and Ito, 2007), as youngsters do not feel that they have to compromise with certain rules and make rational choices. This is also valid when they function as textual poachers (Jenkins, 1992) and re-work on already existing material to produce a new media text that serves their own needs and has a new meaning. In both projects under study, teenagers used material and either re-edited it to create a totally new digital video, as in the case of the trailers, or they edited material in such a way that it played the necessary representational role (Burn and Parker, 2003). Additionally, play is also connected with performance (Jenkins, 2010, p.4), a skill youth develop when taking up various roles while dealing with new digital media. In these projects, they acted as video-makers and even performers, students who carried out a media project, representatives of their peers, their locality, their nationality, and through all these embodied experiences they expressed their creativity and their identity, too.

Along with Jenkins' (1992; 2010) ideas, Bakhtin's (1981) metaphors of dialogism and heteroglossia deriving from literary analysis also contributed to the destabilization of Vygotsky's ([1931] 1998; [1967] 2004; 1978) creativity approach and the formation of a more complex landscape. Bakhtin (1981) supported the idea of heteroglossia in literature as the coexistence of various languages or dialects, each one representing a different socio-ideological context, and therefore making a different meaning. Since he considered that people learn culture within the society where they live, then people of different cultural backgrounds come together and learn from each other through a dialogue between equals. Therefore, according to him, there is a dialogic relation between the different languages of a text as a result of heteroglossia and polyphony, the phenomenon of all languages being equally heard in the formation of a text as a whole. These concepts are presented in contrast to monoglossia (Bakhtin, 1981, p.430), the centralized authoritarian language or dialect imposed. McDougall and Potamitis express the difference between Bakhtin's monoglossia and heteroglossia as follows,

each text is monoglot (one discourse comes to dominate) or heteroglot (there are a variety of possible responses available and there is no clear hierarchy of viewpoint at work) (McDougall and Potamitis, 2010, p.60).

Bringing these concepts in the media literacy class, they could work as metaphors concerning the various ideas brought in class and the different 'voices' that were heard and claimed a place in the final digital videos. These 'voices' can be interpreted as the different ideas of socio-cultural origin that are expressed by students that deviate from the official genre theories. So, there is a contrast between the demands of a school media project as promoted by the teacher, who seeks for a 'univocal' text within the framework of the official school culture, and the response of the students, who try to have their informal learning legitimized by making it acceptable within the framework of formal education and who tend to create hybrid texts under the influence of popular and mash-up culture (Lange and Ito, 2007). That was obvious in the video-making projects I carried out with my students and as their teacher, I tried to keep the balance between the two extremes; I taught and guided them towards the application of the genre theories while leaving them space to improvise and use hybrid forms, as far as they were well-incorporated in the whole. I wanted them to keep the official theory as a 'compass' in their work and then evolve it by making their own original contributions. It is worth mentioning though that however aware the teacher is of these competing forces, any media text is likely to be hybrid, and contain tensions and contradictions, as adolescents are raised in the popular and mash-up culture environment (Lange and Ito, 2007), it is part of their lifestyle (Giddens, 1991), and therefore its impact on them is omnipresent.

4.4 Conclusion

To sum up, the various theories put together and adapted for the needs of the Greek secondary education helped me make sense of the complicated landscape of digital video production classes. Burn and Durran's (2007) media literacy model used worked as a guide in my study, given that I analyzed and interpreted my data according to it. Bourdieu's (1984) cultural taste as a result of one's habitus and cultural capital was unpacked in the case of my students and revealed aspects of their socio-cultural context. Their cultural taste also proved to be formed by local and global influences, while the role of the

dominant social class was equally important for its formation, according to the hegemony theory (Storey, 2009). The analysis of the teenagers' cultural taste also brought us to the issue of their identity and its multiple facets. Giddens' (1991) theory of modern identity and the placement of teenagers' identity in this framework revealed aspects of their self-representation and self-projection, while the role of heimat (motherland) (Blickle, 2002), imagined community (Anderson, 1983), collective (Marcel and Mucchielli, 2008) and cultural memory (Straub, 2008), with the special burden it had for the Greeks, was connected with their identity as members of national, social, and cultural groups.

Additionally, the students' creativity was approached as a 'messy' characteristic within the broader framework, according to which the idea of creativity is considered to be complex and difficult to define. It is worth mentioning Banaji, Burn and Buckingham's study (2010, p.9), who "were able to distinguish nine rhetorics" of creativity "emerging from the contexts of academia, research, policy and practice". In my study in particular, the combination of theories for creativity analysis in the most detailed way gave us an image of its structure. On the one hand, the application of the official genre theories taught, as promoted by the official education, verified Vygotsky's (1978) theory on the application of rules for the rational creative production in adolescence, after overcoming the initial stage of play and experimentation. On the other hand, though, the interference of popular and mash-up culture (Lange and Ito, 2007) that had a strong effect on the students partly subverted this balance as youngsters sometimes tended to play with their choices on a more permanent basis, and claimed for the polyphony (Bakhtin, 1981) of their media text through the employment of unorthodox mash-up techniques, and therefore resisted to the 'univocal' text promoted by official education.

Chapter 5 Pilot project data analysis: Trailer-making on "The Lord of the Rings: The Fellowship of the Ring"

5.1 Analyzing the Aragorn group

The group chosen to be analyzed was that of Gregory, Mark, and Vassilis, who dealt with the character of Aragorn, because their work throughout the project was representative of their class; they were a multi-faceted team, with members of various knowledge and motivational levels, whose trailer was quite sophisticated even though they experienced conflicts during their teamwork. The success of their work as the result of compromising opposite forces was reached after negotiations and that is why a multitude of factors contributed to the completion of their media text, making it a more rounded creation.

The analysis of the students' work focused on the cultural and creative functions of media literacy (Burn and Durran, 2007, p.8). My analysis of this research project data, though, was kept brief as an exhaustive one follows for the main research project data (Chapters 6, 7, 8). This gradual evolution of my data analysis is also reflexive of the evolution in my research throughout my doctoral studies and of the progressive deepening of my approach and interpretation of my research data.

As already mentioned in chapter 3, for my data analysis (chapters 5, 6, 7, 8) I approached discourse analysis in the spirit of Critical Discourse Analysis (CDA), as presented by Chouliaraki and Fairclough (Chouliaraki and Fairclough, 1999; Fairclough, 1995), with the aim to make sense of the linguistic and non-linguistic elements of my data as part of a communicative act, in relation to the social context where it was produced. More precisely, I divided my analysis into a 'micro' and 'macro' level (Fairclough, 1995), with the former focusing on the textual and multimodal analysis of the data in relation to the moving image text the students produced in class as a school task, and the latter on the connection of the produced data with the broader socio-cultural context and the students' role in it. So, first I analyzed the various modes they used for the purposes of their video-making in alignment with Social Semiotics (Hodge and Kress, 1988) and then I affiliated them with the relevant cultural, social and psychological theories.

5.2 The Cultural Function

The first function of media literacy studied was the cultural one, associated with the lived cultural context and the semiotic process of discourse (Burn and Durran, 2007, p.8). So, I explored how the realization of this media project gave students the chance to express their cultural taste and identity while revealing the influences of the global and local social context that surrounded them.

In the beginning of the project, the majority of the class chose to work on the film "The Lord of the Rings: The Fellowship of the Ring" (Jackson, 2001) because it was a popular film they had already watched and liked. Moreover, they were all aware of the highly influential figure of Tolkien. Some of them had even read the book trilogy, almost all of them had watched the films, and most of the boys had also played the computer games. The boys belonging to this group had watched the films and had played the computer games, but they had not read the books. The children seemed to be more interested in popular Hollywood films rather than in heritage films of the national cinemas, as it was shown by their pre-project questionnaires (Questionnaire A, Appendix II). In the question about the kinds of films they liked and some examples of them, Mark mentioned "'The Patriot', which is a historical film", "'2012', a science fiction film" and "'The Pirates of the Caribbean', the adventure films". Gregory referred to "comedies like the 'Super Hero' movie", to "science fiction films like '2012'" and to "thrillers like 'I See Your Death'", and Vassilis wrote, "Some of my favourite films are '2012', 'Saving Soldier Ryan', 'Avatar', 'Norbid', 'Rocky Balboa' and 'Aliens' film series", all Hollywood productions.

In fact "The Lord of the Rings: The Fellowship of the Ring" (Jackson, 2001) was based on an English literature book, directed by an American in New Zealand; even its production process was international. The global popular culture obviously prevailed in their preferences, and as Buckingham (2003) and Burn and Durran (2007) suggest, the educators should make use of the children's already acquired knowledge of the media and build on it, helping them to turn their informal knowledge into a more sophisticated approach. According to Pierre Bourdieu (1984, p.13), cultural capital refers to the knowledge and experience that a person carries in him/her, as a result of family inheritance, academic acquisition or both. Then one's taste and consumption of cultural

goods, not only products but also participation in activities and attendance of spectacles, depends on his/her cultural capital and contributes to its extension. In addition, one's inherited cultural capital helps academic knowledge to be better understood and assimilated, so the conversion of the educational into cultural capital also depends on the already existing cultural capital inherited by the family and previous education. Based on that, we could say that one of my aims was to work on the students' cultural capital, consisting of their taste of popular films, of their informally acquired media experience on films, film techniques and media text creation, and of their academic knowledge acquired during the project.

More specifically, these boys chose to work on Aragorn, one of the central heroes, who was also the lost king and the mysterious warrior. Verifying their statements in the pre-project questionnaires (Questionnaire A, Appendix II), according to which all three boys liked action-packed films with battles and had already seen the film trilogy "The Lord of the Rings" (Jackson, 2001; Jackson, 2002; Jackson, 2003), and in relevance to their lifestyle – all three were very good athletes –, this character, the symbol of masculinity and bravery, was what matched their cultural taste (Bourdieu, 1984) and who they identified with. The adolescents who are the audience of specific film genres are in fact the audience of a certain discourse. So, they use and analyze these film heroes in exploration of their own identity. That is why they eagerly chose to work on Aragorn and were the first group to come up with a decision about their preferred character. John Potter stated in his PhD thesis (2009, p.142) that a pair of boys who had taken up the role of "class comedians" kept playing this role in their video productions because it was a matter of self-representation for them. Gregory, Mark and Vassilis were engaged in this self-representational process through a different task; not through the production of their own video, but through the analysis and re-structuring of an already existing film. When they had to present their character choice in class, "First, they discussed in group and then Mark talked on behalf of the others and said, 'Aragorn, miss. We will work on Aragorn, of course'" (quotation from my journal). The use of 'of course' in the end of his sentence stressed his own but also his group's preference as part of their taste and of their identity projection. Furthermore, the fact that Mark represented his group in this early stage of their teamwork shows

that he had a dominant character and functioned as the team leader since the very beginning of the project. This is also supported by his leading role during his team's PowerPoint presentation in class, as will see further down (Fig.5).

Two themes of the cultural function of this project were studied, cultural taste and identity, as expressed by the students. Given that the cultural function is related to the semiotic process of discourse, defined by Kress and van Leeuwen as "knowledges of (some aspect of) reality" (2001, p.4), I analyzed the cultural 'bank' of the students-subjects, so as to connect these findings later on with their creative engagement with the project, and examine how these aspects were interrelated.

5.2.1 Cultural Taste

In the first session of the project, when the film genres were discussed and some basic film language was presented in class, the students worked in pairs and filled in the relevant tables (Tables A, B & C, Appendix I). Gregory and Mark worked together but handed in slightly different answers, whereas Vassilis worked with another boy. All of them filled in the tables exhaustively, showing that they could quite well connect the genre language introduced to them to their already existing experience as these kinds of films belonged to their sphere of preferences. Moreover, it should be noted that this was their first experience of a moving image literacy project, so they needed time to be accustomed to the new terms they were exposed to and assimilate them in their work. Furthermore, as long as I am not discussing the linguistic correctness of the students' use of the English language, which is taught as a foreign language to them, the data I am presenting has been linguistically corrected so that the understanding of my analysis is not disrupted.

This first contact of the students with moving image literacy brought up strengths but also weaknesses. As far as the cultural function is concerned, it is obvious that these boys could provide elements of the various genre features, and the fact that they referred to the specific films given as examples in each category shows that they had already watched the films mentioned. 'The Chronicles of Narnia' (Adamson, 2008), 'Pirates of the Caribbean' (Verbinski, 2007) and 'The Matrix' (Wachowski and Wachowski, 1999) were well-known Hollywood film series that contained 'battles', 'conflicts' and 'fights' (Tables A, B

& C, Appendix I). So, the international mass media products, and in this case the films, were part of their cultural experience acquired outside from school and belonged to the cultural asset they owned. That was evidence of the global cultural taste the boys shared, as according to Askegaard and Kjeldgaard (2006, p.231) there are "allegedly uniform consumption habits of young people all over the world – their clothing styles, music tastes, and media habits." The students even knew in the foreign language of English a lot of vocabulary about these genres elements; specific weapons names such as 'swords', 'cannons', 'pistols', but also adjectives working as attributes such as 'evil enemies', 'brave heroes' and 'loyal soldiers' (Tables A, B & C, Appendix I). So, I, being their teacher, should build on this unofficial knowledge because as Buckingham (2003, p.34) mentions, "media education […] must surely begin with the knowledge that children already possess."

In the next stage of the project, Gregory and Mark handed in their genre homework, where they had written a paragraph about each genre. Vassilis, not usually doing his homework even for the regular English classes, never handed in this written work showing his negative attitude towards any kind of written homework assigned in the English class. His de-motivation was a result of the general mentality of depreciation of the English subject at school and the consideration that it is a waste of time to deal with it at home. This is a phenomenon that English teachers are faced with in the Greek state schools and students openly express their contempt about the subject of English because most of them attend intensive evening private classes of foreign languages and underestimate the foreign language classes at school. Vassilis was one of them. As he claimed,

> I was bored to do the project written work because it is like our usual homework including writing. It is not worth doing it (quotation from my journal).

So, he saw the written project homework as part of a useless occupation with English at home, and rejected it. Therefore, the already existing negative attitude towards the English lesson and the relevant assigned homework was reflected on the way some students faced the project homework, too.

Nevertheless, he had participated very actively in the film genre discussion taking place in class, showing that it interested him because of its connection

with the youth popular culture that belonged to a pleasant sector of his everyday reality, and also because it was something new and different from what had been done so far in the English classes. That is why it attracted his attention and motivated him. In the interview (Interview A, Appendix II), he stated as an answer to the question "Did you enjoy working on this film project? Why, or why not?", "I enjoyed working on this film project because I hadn't done it before. It was more interesting than the usual lesson." That should be considered in contrast to his usual behaviour in the English class, where he was noisy, he talked with the other students around him and did not pay attention. Additionally, his enthusiastic participation in the discussion and the fact that he came up with interesting ideas suggested that this moving image literacy project was touching his personal interests and likes.

> It was striking that he was the only one to remember that the elves in "The Lord of the Rings" (Jackson, 2001; Jackson, 2002; Jackson, 2003) spoke a strange imaginary language and he even associated this fact with the film "Eragon" (Fangmeier, 2006) because the elves there spoke an imaginary language, too (quotation from my journal).

We see how, when given the appropriate motivation, he went forward and made an association of films belonging to his lived culture (Williams, 1961, p.66) and how he tried to trace relations between them. Motivation in this case derived from the relevance of the studied material with his out-of-school real world experience and the feeling that the educational process was immersing in his personal space and was building on his informal knowledge, a function of media literacy stressed by Buckingham (2003).

The contradictory reaction of this boy towards two different kinds of learning styles (written homework based on taught theory versus class discussion based on real-world experience) raises the issue of conflict between the formal school culture and the students' popular culture. In the first case, Vassilis disapproved of the written homework assigned as an application of the presented and discussed concepts in class, he found it boring and in the end he did not submit it. On the other hand, he actively participated in the class discussions about the presented concepts and even used already acquired experience from the global popular culture to support his arguments. "Vassilis made a difference because he looked much more interested than in the usual lessons based on the course book" (quotation from my journal). We see that this conflict is present – as

Vassilis was not the only one in this class who reacted in this way and he is used as a representative of this category of students – and it is a common phenomenon in Greece, where the traditional education system is so much detached from the students' real world that seems irrelevant, unpleasant and at times useless to them.

Mark in his turn produced an analytical and detailed written work. It was obvious that apart from reading his classwork notes, he had also read the handouts given to the students and covered all aspects exhaustively, with the appropriate use of film language. In his case, and as opposed to Vassilis, dealing with a topic that really interested him worked as a strong incentive for his engagement with the theoretical part of the project. Quoting the conclusive part of his paragraph about action films makes the above conclusion more than apparent, "I really enjoy this kind of films; they make me stick with them and not move from my seat before the film ends." Mark keeps expressing his opinion about film genres, by stating in the end of the adventure films paragraph, "In my opinion, these are very enjoyable and I like them very much", whereas he is more critical towards fantasy films, "I like fantasy films but not always, not when, in some films, the director exceeds the limit." Mark seems to be an active consumer of films, who has the ability to judge what he sees and to choose between different genres. He expresses his likes and dislikes and this media project gives him the chance to examine in a structured and more academic way what has been for him a pastime so far.

Moreover, by looking in detail into his speech (Fairclough, 1995), the language he uses ranges from colloquial ('they make me stick with them and not move from my seat') to more formal ('when the director exceeds the limit'). When he expresses his personal experience and preference, his language is more informal and immediate as it reveals his own thoughts. But when he comes to the judgement of professionals, he uses a more formal and objective register to keep his distance, as he belongs to the audience and cannot judge a professional exhaustively based only on his limited technical knowledge. On a socio-cultural level (Fairclough, 1995), Mark's cultural capital, as Bourdieu (1984) defines it, is revealed here: his pre-existing experience and informal knowledge of popular film genres widely seen by male teenagers as part of the global teen consumption (Askegaard and Kjeldgaard, 2006) – adventure, action

and fantasy films full of visual and sound effects – and also his personal preference, which makes him look for excitement as all teenagers do but not for totally 'fake' moving images, provide him with material to carry out the assigned activity and make his critique, distinguish the film genres he prefers and also support his opinion. His lived culture (Williams, 1961, p.66) and his position as a member of the informed audience who is interested in films and in their way of creation, place him in an *interpretive community* (Buckingham, 2003, p.38) who understands the films in a certain way and carries out critique about the film genres, seems to be skeptical and even disapproves of some of their characteristics.

Gregory, who also did his homework, focused on the description of the typical narratives of these films and on the characters appearing in each one of them, and also complemented this description with a reference to the director's intention in each case and to the audience's anticipated reactions. As a consequence, we draw the conclusion that Gregory referred to the audience through his own experience of film-viewing. In the adventure films paragraph Gregory stated, "The filmmakers want to create tension for the audience who is 'burning' from anxiety to see what is going to happen in the end." In the fantasy films he found that "they want to scare us", and in the action films he mentioned that "the filmmakers want to create a battle between the two opposing parts, something that the audience likes". This boy generalizes his own experience and refers to the audience more than to himself. Once more, he is an active and conscious spectator with his personal preferences and his critical ability quite developed. The registers he uses are mixed; he makes use of more informal language when referring to the audience, a member of whom is himself and thus the experience described is more personal ('the audience who is 'burning' from anxiety' with the metaphorical use of the verb 'burn' to express strong feelings), but his language becomes more formal when he interprets the filmmakers' intentions ('the filmmakers want to create a battle between the two opposing parts' with the use of the participle 'opposing' giving a quite formal tone). Both Mark and Gregory experience popular film-viewing critically and are able to express their tastes and preferences, even if their ways are different.

The lived culture the students were carrying in class was also evident in the discussion of the film terms.

They already knew many of these terms, such as box-office, blockbuster, the Oscars, production, titles/credits, film release, critic, trilogy, fast-forward and flashback, from their own experience, while others, like motif, allegory, allusion and morality tale, had been studied in the literature courses (quotation from my journal).

When the terms were presented, the students were asked to provide examples and all three were among those who participated a lot. Gregory provided the example of the "colourful, striking and therefore easy to remember Warner Bros bumper" (ibid.). The so-called cultural capital of Bourdieu (1984) was obvious here, when the student came up in class with the illustration of the 'bumper' term using a reference to the film industry and mentioning the well-known studio of 'Warner Bros', films of which he must have seen numerous times and must have been part of the audience this studio addresses. So, according to the social semioticians (Kress and van Leeuwen, 2001), Gregory and his classmates, who understand him, belong to the audience of the discourse produced by this Hollywood studio, they are active and critical consumers of Hollywood productions (Buckingham, 2003), they know quite a lot and talk about it while illustrating their points with specific examples, usually from films related to their taste. 'Warner Bros', for example, is a big production company which releases popular films that offer pleasure to the adolescent audience worldwide. The reference to this company as a result of the frequent and repeated viewing of 'Warner Bros' films suggests that children must have experienced pleasure from them. As mentioned above, their awareness of the media industry and more precisely of the film production companies' bumpers reveals an aspect of these students' filmic cultural capital, which Bourdieu (1984) also connects to one's social context. Its existence is due to their previous exposure to cinematic products, to trailers, films and cinema magazines; they obviously belong to the society of the western world, whose teenagers have such experiences, as the cinema and the television are popular means of entertainment and most people have access to them.

Later on, "when we analyzed 'storyboard', Gregory and Vassilis mentioned that creating a storyboard is like making a comic strip, as people have to prepare a sequence of sketches" (quotation from my journal), making a parallelism of a newly-introduced term with an already familiar text. But a storyboard is not like a comic strip in many ways; it is

a sequential series of illustrations, stills, rough sketches and/or captions […] of events, as seen through the camera lens, that outline the various shots or provide a synopsis for a proposed film story […] with its action and characters; the storyboards are displayed in sequence for the purpose of visually mapping out and crafting the various shot divisions and camera movements in an animated or live-action film (Dirks, 2009).

Therefore, it belongs to the design stage of a film, whereas the comic strip is a "series of drawings that read as a narrative, arranged together on the page of a newspaper, magazine, or book" (Merriam-Webster, 2014) standing as an independent text, the final product of a different genre. So, the students made some connections but still missed some important points in the discretion of the sketches. The discussion that took place on that day was long and very lively, showing that when the students had the chance to experiment on applying already known concepts to new material of their preference, they were strongly motivated and proved to get more involved in a kind of work related to the teenagers' mash-up culture, as this work was also more *interest-driven* for them, in Lange and Ito's terms (2007, p.15).

When we came to the trailer-making activity, the group of Gregory, Mark and Vassilis was given footage on Aragorn lasting 00:16:07.76. They worked on their trailer with enthusiasm and with a good team spirit. Gregory said about it when answering the question "Did you find this project useful for the development of your communication and collaboration skills? Why, or why not?", "Everybody helped in this project and we did together the best we could" (quotation from the interview), statement that the other two boys confirmed during the interview. Gregory even stayed overtime, after the end of the school day, to finish up their activity, showing that he liked it and also that he wanted it to be as good as possible. On that occasion, the following dialogue took place,

> Gregory: We have discussed with Mark how we would like it to be, but as Mark could not stay overtime due to his evening activities, I will stay on my own.
>
> Teacher: Are you sure you can stay any longer?
>
> Gregory: Yes, miss. I don't mind. I would like to do it and I want it to be finished and to be good (quotation from my journal).

Thus, the assumption that, when students deal with topics that interest them and are related to their cultural reality, they get more involved in school activities, was confirmed. As Buckingham (2003, p.5) states,

the argument for media education is essentially an argument for making the curriculum *relevant* to children's lives outside school.

Since their first draft, their work was consistent with their PowerPoint presentation of Aragorn and focused on his mysterious, powerful, protective and loyal aspects. First, they presented Aragorn as the mysterious ranger who is protective towards the hobbits even though they are suspicious of him. In their PowerPoint presentation (Table 1) he is shown as a powerful warrior and loyal to his ancestors, but also afraid of repeating their mistakes. In their video-recorded PowerPoint presentation Gregory mentioned,

> First of all, he is a mysterious person who helps the hobbits when he sees the powerful Ring. He is also a powerful warrior, he has many skills and he is protective because he helps the hobbits in their attempt to destroy the powerful Ring.

Later on, in the same presentation, Mark said,

> He is very protective with the hobbits because he knows what they are carrying. […] We see that Aragorn is a powerful warrior, and that he has very good skills at combat. […] In the middle of the movie we see that he is the loyal heir of Isildur, the King of Gondor. Aragorn is afraid of his past because he doesn't want to have the same weakness as his ancestor.

Moreover, we notice that in their PowerPoint presentation (Table 1), the students followed the chronological order of the film narrative in the revelation of Aragorn's characteristics, deconstructing in this way the content of the film as if they were working with any traditional printed text. So, the techniques already known to them from the language modules and being part of their educational and cultural capital affected the way they approached this film. This brings us to what Bourdieu (1984) argues about the transformation of the cultural into academic capital caused by the interpolation of the official education. On the one hand, the students already had their popular cultural capital as part of their teenage culture, resulting from their exposure to the cinematic products. This was not officially recognized in the cultural context of the broader society, outside school. It was seen as part of their youth popular subculture (Storey, 2009). Nevertheless, bringing this capital into school, using, reworking it according to formally taught rules on cinema analysis and production and adapting it for the needs of a school project was a legitimization (Bourdieu, 1984, p.26) of it. The cultural context of the school legitimized the students' work which was based on popular teenage cultural products but was reworked

within the framework of the educational capital acquired in the official school environment; therefore, the popular cultural capital was converted into academic capital.

In multimodal terms, discourse is expressed through a specific mode or modes (for example, the colour is a different mode from the language) and it is realized through materiality, consisting of the materials used, which in their turn have a specific effect and address the senses respectively (Kress and van Leeuwen, 2001). Analyzing the two first slides of the boys' PowerPoint presentation in Table 1, we could say that in the first one where Aragorn's presented characteristics are more dynamic ('mysterious', 'protective' and 'powerful'), the background used is grey, a striking dark colour that keeps viewers alert and excites them. On the other hand, the 'loyal' aspect of Aragorn and his reflection on his past is presented on a white background, a colour which is associated with a calmer and more meditative mood, and can imply the clear mind needed by the hero in this case. So, the colours of the selected backgrounds are in cohesion with the stills and the written language on each one of the slides.

In their trailer (Table D, Appendix I), the students chose very expressive shots to stress the above mentioned hero's characteristics, the ones that they admire and expect to find in each hero of an adventure film. Just like masks in comic strip superheroes, Aragorn's face is covered by part of his hood and by the shade in the first shots and this creates a mystery around him. This appearance also sets him beyond the 'real' world, in the sphere of the mysterious hero. Moreover, he is presented to wear simple warrior clothes with a hooded cap that covers and protects him from the enemies and to carry a sword for his defense. These are the attributes of a warrior, but not necessarily of a hero. Why is he hiding and who is he hiding from? The boys chose to use these shots of the film to create suspense. They had stated that they liked action and adventure, so suspense goes with them. "Aragorn is mysterious, so the lighting is dark, the camera focuses on his and on the hobbits' faces, and not a lot is revealed to make the spectators scared and create suspense" did they state in the written justification of their trailer choices. According to multimodality theory, all modes contributed here to the creation of the atmosphere of mystery and of the imminent danger. In the second scene of the trailer (Fig.1), the lighting is low, the colours are dark and Aragorn's face is in the shade. The low-toned

music supports the sense of mystery and also creates a sense of waiting which turns into fear, due to the sharp cuts that create a quick rhythm of action and viewers experience an abrupt passage from the calm atmosphere of the inn to the abrupt reaction of Aragorn who takes Frodo upstairs to have a private talk with him. Mystery and fear are also reinforced by Frodo's low voice when asking the waiter about Aragorn's identity.

Later on, the dramatic action showing Aragorn to take up the role of leading the hobbits and of fighting against the Black Riders to protect his team is a representation of his bravery. No words are used here, but actions show his qualities and his intentions. This is a scene longer than the others, without many cuts made by the boys, showing their intention to keep it because it serves their need to show Aragorn's bravery and protectionism; it also reinforces their cultural taste (Bourdieu, 1984) statements made in the pre-project questionnaires (Questionnaire A, Appendix II) about their preference for action-packed films with battles. In the written justification of their trailer choices, the boys wrote about it,

> Then he fights with the Black Riders to keep the Ring that they want to destroy. In the dark lighting used to scare the spectators, Aragorn is brave enough to win, protect the hobbits and keep the Ring.

With the use of the phrase 'brave enough' and of the verbs 'protect' and 'keep' the boys expressed their conception of Aragorn's role in the story, whereas at the same time they kept in mind their audience and the medium that scares them, 'the dark lighting'. In multimodal terms, the hero's bravery is intensified by the use of the various modes. In the image, once more the lighting is low, the colours are dark and they stress evil and danger, as black colour in social semiotics terms is connected to evil and death. Moreover, the interchange of long and medium shots show Aragorn in action, because what matters here are his acts along with his enemies' acts, and since he beats all the Black Riders alone, he is proved to be brave and a good and powerful warrior, qualities that the boys admired and identified with. The danger that the hero is facing is supported by the sound of the scene; the Black Riders' threatening shrieks and the deep deathlike voice of one of them calling 'Frodo' that make the viewers shudder, along with the non-diegetic loud music that causes tension about the

outcome of the fight, create suspense and reflect both the characters' and the viewers' feelings of fear and anxiety.

Aragorn's loyalty to his ancestors is represented by dramatic action again, when he looks with awe at Isildur's broken sword. Scenes 7 and 8 (Table D, Appendix I) show the self-reflective mood of the hero, when he sees his ancestor's sword and when he thinks about the legacy that he is carrying. In scene 7 (Fig.1), where he sees the sword, the rhythm of action is slow, the lighting is low and the colours are pale in order to stress the hero's reflective mood along with his hesitation and fear. The pale colours can symbolize Aragorn's talk with himself, a plunge into his psyche. Isildur's sword represents for him not only his ancestor's bravery but also his weakness. The panoramic shot of the sword shards stresses their importance and the expression on Aragorn's face, when he touches the sword with awe and respect, reveals his feelings for his fathers and his past. The loud music used is *compensatory* (Burn and Parker, 2003, p.25) to the calmness of the scene and to the low-pitched voice of Aragorn. It stresses the importance of the moment, it says what Aragorn cannot utter, and implies the danger lying ahead, which Aragorn will be called to face. In scene 8, the image features are the same as in scene 7, but here the camera focuses on the hero's face to underline his feelings of skepticism and fear, supported by his words in low-pitched voice "The same weakness". The role of the music is the same, too. The boys managed to create suspense even in these rather calm scenes by the appropriate application of editing techniques; that is by making lots of cuts and thus revealing only bits of information, only bits of the truth. So, the audience is left with the curiosity to see why exactly this sword is so important to Aragorn and what his ancestor's weakness was, and therefore the trailer serves its purpose (Kernan, 2004).

The hero's protective aspect is represented by his fight against the Black Riders, by his offer to follow Frodo in his quest, and by his intention to fight with him, help and protect him, expressed through his words "You have my sword", during the Council in Rivendell. The use of the word 'sword' again stresses Aragorn's masculine and brave heroic character that the boys keep projecting, while the close-up on his face, when he speaks, stresses his intention and importance of his words. The sense of safety offered by his presence is

supported by the warm light colours of the scene during the Council (Fig.1). The boys mentioned in their written justification,

> When they talk with the Council, there is daylight and the camera focuses on Aragorn. Also this lighting shows the fairy world of Rivendell.

Now we can see Aragorn's face in daylight and his clothes are no more hiding him. Colour symbolism is a very important semiotic mode (Kress and van Leeuwen, 2006, p.225). The sense of safety, optimism, and hope created by the warm light colours is supported by the shiny daylight and the low-toned relaxing tune. Moreover, the characters now talk with confidence, they speak the truth – Legolas reveals Aragorn's real identity, "He is Aragorn, son of Arathorn." –, and there is no mystery covering them or their actions (Fig.1).

Fig.1 Screengrabs of Aragorn shown as 'mysterious', 'powerful', 'loyal' and 'protective' used in the students' trailer

The non-diegetic music the students chose to add in their trailer was also indicative of their cultural taste (Bourdieu, 1984) and belonged to the global popular culture they were influenced by. When they had to choose a piece of music for their trailer, the following conversation took place,

> Mark: Well, we need an epic kind of music, underpinning the grandiose character we are treating. How about the main theme of the film 'Requiem for a Dream'? Have you seen this film?
>
> Gregory: Yes, and I think this tune is fine for the trailer.
>
> Vassilis: I know the music from the radio, but I haven't seen the film.
>
> Mark: It doesn't matter. What do you think about the music?
>
> Vassilis: It's cool. We can use this one.
>
> Mark: It's an instrumental song that will not cover the actors' words with any lyrics, and its mysterious tone and crescendo match with the action scenes of the trailer. I can bring it next time.
>
> Gregory: Ok, let's go for it.
>
> Vassilis: Alright (quotation from my journal).

The other two boys immediately agreed with Mark's suggestion and his justification about the appropriateness of this song. According to a close linguistic analysis (Fairclough, 1995), the use of the mediocre adjective 'fine' by Gregory and of the more striking 'cool' by Vassilis shows their approval of this suggestion, and especially the use of 'cool' is an approval expressed more apparently in the teen register. On a broader socio-cultural level (ibid.), we see how the already existing cultural experience of the boys emerged to provide them with material that could be used and adapted in a different situation. Furthermore, music here was a *pre-filmic* (Metz, cited in Burn and Parker, 2003, p.24) material that pre-existed the trailer-making process; it was not created with this trailer in mind, but it was appropriated by the trailer-makers to serve their purposes (Jenkins, 1992), boost the meanings of this media text and affect the audience. Its function was *complementary* (Burn and Parker, 2003, p.25) to the image and the actors' words.

The next cultural influence apparent in these boys' work was found in the beginning and end titles, which they paid special attention to. They considered the titles to be the first and last impression of their trailer that is why they experimented a lot on them. "They really enjoyed working on them because while working they had the chance to have fun and even create humorous headlines for Aragorn, such as 'Aragorn Kicked The Bucket'" (quotation from my journal), showing that they reproduced the satirical Greek TV programmes and even acted in the way a parody-maker would act, using features of another film genre. In fact, they combined the influences of the Hollywood film-making with the local (Greek) TV programme techniques, they reworked "the global cultural practices and meanings to fit into their local contexts" (Askegaard and Kjeldgaard, 2006, p.231) and therefore produced a glocal media text which carried features of both sources. Associating this short spoof with the answers in their pre-project questionnaires (Questionnaire A, Appendix II), we see that fun and laughter were of prime importance for these teenagers. When answering the question about his favourite films, Mark mentioned, "I like 'The Pirates of the Caribbean' because they are funny and action-packed." In the answer of the same question Vassilis wrote among other things, "I like comedies because they make me laugh." Gregory gave an even more elaborate answer by comparing two films of the same genre and choosing the 'funnier'

one. He wrote, "I like 'Super Hero' because it looks like 'Spiderman' but it is funnier." So, three different words were used to express the boys' preference of hilarious films, the adjective 'funny,' its comparative form 'funnier, and also the verb 'laugh'. According to Willett (2008), spoofs and parodies can range from a practice of play to serious critique, giving amateurs the role of powerful producers and thus offering them the possibility to experiment on the content of their work and on their own taste and even identity, aspects of which they wish to express through their media texts.

So, these boys also moved between parody and serious treatment within their production (Kress and van Leeuwen, 2001) work. They found the chosen film a media text worthy of study and respect that is why their final product had a serious tone. Nevertheless, they still felt the need to check the limits of its seriousness and even play with its content. Their attitude towards this film was contradictory, but at the same time expectable, as the students wanted to experiment with the text, checking its potential. De Certeau, when writing about television fans, saw their reading as "advances and retreats, tactics and games played with the text" (cited in Jenkins, 1992, p.26), view which supports furthermore the suggestion that the students needed to play with a media text they liked and respected before they decided on their final way of *poaching* (Jenkins, 1992).

The boys' final choice for the beginning titles was the 'Newspaper' animation, with the name of 'Aragorn' as a headline and their names which changed into the hero's still just under it (Fig.2). That was an option that was connecting the printed to the digital media and showed the students' perception of the media world and of what they considered as significant. The newspaper was still for them an important means to spread news and announce a noticeable event or present an eminent person. They liked to make an impression and place their character in the heart of their audience attention since the beginning of the trailer. Moreover, the fact that they presented their names in the very first shot ("*VIDEO MADE BY GREGORY MARK & VASSILIS*") shows their sense of possession (Gibbons, 2010; Goodman, 2003) whereas the use of red capital italics expresses their will to make a striking statement about it and even show their identification with the professional trailer-makers. This fact is supported by the boys' statement in the written justification of their trailer choices, "We start

the trailer with titles we made about what the trailer topic is and who made the video" (quotation from my journal). As far as the name order is concerned, Mark mentioned during a session, "We will put our names in alphabetical order. This is the fairest way to do it" (ibid.). According to Kress and van Leeuwen (2001), both the layout and the writing style of a picture have their semiosis. Now, the boys were the producers of this media text, and they used the digital media potential, offered by the computer and the YouTube where their trailer would be uploaded, to display their identity. As Willett (2008, p.77) mentions,

> sites such as YouTube are providing new means of distribution, expanded ways of displaying identity online and the possibility for large global audience interaction.

Fig.2 Screengrabs of Gregory, Mark and Vassilis' beginning titles with their names and with Aragorn's still

As far as the end titles (Fig.3) are concerned, the students ranged between the idea of the school project and that of commercial filmmaking. Their decision-making oscillated between the formal learning environment of their school and the fact that this trailer was an activity they would be assessed for, but at the same time they wanted to imitate the professional filmmakers, move beyond the limits of their school environment, and address a wider global audience of popular culture, as their trailer would be distributed online. That is why their end titles were a hybrid of both styles. The first title announced the end of the trailer, which means the end of their assigned school activity, as a way to let their teacher and classmates know about it. In relation to that, Gregory told his teammates, "We have to signal the end of the trailer somehow. Don't forget that it is not only a trailer but also our classwork" (quotation from my journal). The use of the modal verb 'have to' and of the imperative 'don't forget' stress his concern about handing in an appropriately made assignment, while the use of the plural possessive adjective 'our' emphasizes the fact that that was the product of their teamwork and therefore, they were all responsible for it.

The second title, though, was a copy of the trailers in the Greek cinemas. After a trailer is screened, there is this title suspending the action and inviting the audience to come to the cinema to watch the coming film. In their written justification of their trailer choices, they wrote, "In the end, we created the end title 'TO BE CONTINUED' to make our viewers watch the film" while during their creation Mark said, "We have to make our trailer end titles look real, as if we were screening it in the movie theatres" (quotation from my journal). This title was adopted by the three boys as an imitation of a trailer feature belonging to the real film industry. They used it to create suspense when addressing their audience, just like the filmmakers create suspense for them as cinema-goers and viewers. Once more, they adapted the global techniques of end-titles-making to the local (Greek) standards and thus made their own appropriated glocal (Askegaard and Kjeldgaard, 2006, p.231) creation, proving the productive assimilation of the global influences by the Greek youth.

In social semiotics terms (Kress and van Leeuwen, 2001), this has to do with the orientation of the trailer-makers. They wished to communicate to their audience that the film is worth watching and the use of the phrase '…TO BE CONTINUED ON THE BIG SCREEN' creates a sense of anticipation and stylistically speaking, of professionalism, by imitating the real trailer-makers. The loud music accompanying the end titles imitated once more the kind of music used in trailers of adventure films and also it supported the text representation and its orientation to the audience (Burn and Parker, 2003, p.6). It left the viewers in tension, with an awakened desire to watch the whole film and get to know the whole story. The students had defined their audience during the class discussions as "teenagers like them" (quotation from my journal). They were aware that their trailers would be uploaded on YouTube but also that they would be assessed as part of their English language module. So, they bore in mind that they addressed this unknown wide teen audience of YouTube, but at the same time, they addressed their teacher/researcher who would watch and assess their work. Furthermore, by using Kress and van Leeuwen's idea of *modality* (2006), who argue that it "refers to the truth value or credibility of (linguistically realized) statements about the world" (Kress and van Leeuwen, 2006, p.155), and applying it to these students' trailer, we could say that in the end titles they made claims to credibility and authenticity. They

wanted to state that what they presented was a true trailer that could come before the film and also an authentic one, their own unique work on this specific film footage. Given that modality is part of the orientational metafunction and van Leeuwen (1999) has even proposed the *presentational modality* or truth to genre, then here the students made a bid for credibility by including genre markers specific to a Greek audience as modality cues, revealing again the glocal (Askegaard and Kjeldgaard, 2006) result of their work.

Furthermore, the first phrase on the top of the screen ('…END OF THE TRAILER') functions as a statement addressing their teacher/researcher and announcing the end of the trailer, which means the end of their task. On the other hand, the second phrase on the bottom of the screen was addressed both to their potential audience for the creation of anticipation, and to their teacher, as it was part of the material to be assessed. Kress and van Leeuwen (2006, p.186) propose that the top of a visual design is the realm of the Ideal while the bottom is the Real. The Ideal stands for the "consumer's supposed aspirations and desires" (Kress and van Leeuwen, 2006, p.186) and this is exactly what these students intended to do; inform their teacher that the task assigned had been completed, as expected. The Real bottom part works "as a solid foundation for the edifice of promise" (ibid.) and so it is, given that the bottom phrase referred to the real situation of a trailer function, which is the appeal to the viewers to watch the whole film. Moreover, the use of capital letters and of the colour changing effect show that they wanted to draw the audience's attention on the statements made there.

Additionally, this last screengrab "has a double ontological status" (Burn and Parker, 2003, p.18); it can be seen as a hybrid discourse. The first phrase-element addressed the realm of school, assessment and performance of learning deriving from their role as students carrying out a task within the framework of a project, whereas the second one addressed the peer culture, the other YouTube users the students considered as their potential out-of-school audience.

Fig.3 Screengrab of Gregory, Mark and Vassilis' end titles

After the end of the project, in the interview (Interview A, Appendix II), when answering the question "Was the English lesson interesting and motivating due to this project? If yes, in what ways? If not, why not?" Gregory agreed with Mark's positive evaluation of the project and mentioned,

> I agree with Mark and I think we spent a nice time working on this project. […] The English lesson was more interesting and motivating because we were working on a movie.

The use of the verb 'think' stresses the fact that he was expressing his personal opinion, probably because immediately after that he used the first plural person 'we' and seemed to talk on behalf of his classmates. He may have felt the peer pressure, and more precisely that of Vassilis, whose participation in the teamwork of the project was not always so eager, and he did not want to be outright in his statement. Nevertheless, he still made a positive evaluation of the project by using the phrases 'I agree with Mark', 'we spent a nice time' and the adjectives 'interesting' and 'motivating'. Furthermore, his phrase 'because we were working on a movie' can be considered ambiguous. On the one hand, it suggests the students' common perception of media education as not 'real' work, as an easier and more enjoyable kind of preoccupation. On the other hand, Gregory's phrase can also signal the value of wider, multimodal conceptions of literacy given the fact that he was one of the students who benefited most from the project because he worked exhaustively on it, he volunteered to stay at school overtime for the trailer-making and to sacrifice his breaks on a school day in order to write up, along with Mark, their written justification of their trailer choices, and he carried out all the activities and tasks required, according to my journal. He was one of the most enthusiastic and active students in the class, whose motivation was partly the result of working on a topic of popular culture, which was drawing on his out-of-school experience. Consequently, he managed both to acquire the film metalanguage

at a satisfactory degree and assimilate the role of the various modes of film-making by the end of the project.

Vassilis, who participated satisfactorily in the classwork of the project but did not contribute so much in his team's homework, stated that he liked the project, too. It was a new experience for the students and that is why it was good for them, giving in this way one more reason for motivation, the innovation of the media project. In the interview (Interview A, Appendix II), Vassilis declared about his experience of working on this project, "I enjoyed working on this film project because I hadn't done it before and it was good." Mark also focused on the novelty of the project along with the use of technology and he stated in the interview (Interview A, Appendix II),

> I enjoyed working on the film project and I found it very interesting. […] It was something different that we hadn't done before. […] Having lessons with books is a little boring, but if you work with computers and you do a project, that's more interesting.

Mark kept using words that stressed his satisfaction of participating in the project. He started his answer with the verb 'enjoy', he used the adjective 'interesting' twice, as opposed to the adjective 'boring' for the traditional course book teaching, and he mentioned the role of 'working with computers' as part of the fascination. For him 'interesting' seemed to be a kind of learning that is more participatory, experiential and thus motivating. He was satisfied by learning through practical work, through playing and experimenting on the computer. He had to follow certain rules, the rules of constructing Aragorn's character in the film, but at the same time he had the freedom to experiment with the film footage and create new meanings through a play process. According to Fiske (cited in Willett, 2008, pp.66-67), "The pleasures of play derive directly from the players' ability to exert control over rules, roles and representations".

If we consider all the above microscopic analysis on a 'macro' level (Fairclough, 1995), we could claim that through collaboration, problem-solving, decision-making and all other kinds of interaction students developed their conceptual understanding (Vygotsky, [1962] 2012), while the social aspect of this work gave them pleasure. They worked in groups, so they had to take up a social role, discuss their options, decide on their final choices and even support them

in written form. Therefore, they had the chance both to develop their linguistic competence in English and express themselves through the various modes of the moving image. The *trial-and-error* (Hedegaard, 1990, p.361) process gave them the opportunity to experiment on their common work and thus gain a better understanding of this medium while expressing their glocal (Askegaard and Kjeldgaard, 2006) cultural taste and identity.

5.2.2 Identity

The way students conceived, analyzed the film and then designed and produced a trailer (Kress and van Leeuwen, 2001) falls in what Buckingham (2003, p.57) calls representation, one of the four key concepts in the conceptual understanding of media education. The students' choices show the way they represented the hero but also the role they played themselves within this project, as individuals and also as group members.

In the film genre classwork (Tables A, B &C, Appendix I) all three boys referred to 'battles', 'wars', 'weapons' and 'soldiers', with a distinction between the 'good' and 'evil heroes'. These references were repeated in the genre written homework submitted by Mark and Gregory, where Mark also mentioned the 'loyal soldiers', and the fact that "the good are fighting for their freedom, whereas the evil for power". This can be conceived as a performance of their under-construction masculine identity, expressed especially during adolescence by the idols of physical strength, bravery and hardness. In their discussion of gender in relation to student comic strip production as a form of media text, Burn and Durran (2007) show that adolescents' exploration of gender stereotypes can range from a representational and exploratory approach of conflicting social identities to a playful parody text, which is subverting the conventional adult rules. In the case of Gregory, Mark and Vassilis who chose to work on Aragorn, we see that they identified with the good heroes and they saw on Aragorn the projection of their desired portraits, the projection of their own ideal selves. So, they belonged to the first category of Burn and Durran's (ibid.) discussion. The teenagers also defined their identities through the elements of the films they watched; we could say that in Bourdieu's (1984) terms, the habitus in the students' work was the place where they located their heroes and where they would ideally locate themselves as well, through their

identification with the film protagonists. The mission Aragorn participates in and the battlefields where he excels in order to protect his companions stand for his locative space and his habitual response of protectionism towards his companions. These aspects along with the mystery covering him defined the field where his social action contributed to the maintenance of a particular status (Bourdieu, 1984).

In the continuation of our 'macro' analysis (Fairclough, 1995), we can set the masculinity issue in the framework of this theory (Bourdieu, 1984) in relation to the students' local culture. Greece is a country where the military service is still compulsory for all the Greek male citizens over 18 years old. The country is continually alert in terms of border protection because of the unfriendly neighbouring countries and Greeks are raised with the mentality to do their military service and learn how to defend their country in case of need. This is expected by them as male citizens of the country and potential defenders of it and also defines the boys' conception of proper citizenship. In some more traditional local communities, a man is considered to be mature only after having completed his military service. Even at school, the history books stress the role of the big Greek heroes of the Greek Revolution against the Ottoman Turks in the 19th century or the soldiers' courage in World War II and the national celebrations of these historical events honour the bravery and sacrifice of those men. As a consequence, these boys have been raised in such a way of thinking. This reality along with the popular Hollywood films addressing the male adolescents, which usually contain the fight between the good and the evil in realistic battlefields, in space, in imaginary locations or in common urban settings, project the real man as being very masculine, a good fighter, a good user of arms, hard, brave and risky and this kind of man is the social actor who takes up certain action within a field (Bourdieu, 1984). So, these boys' overt support for the hero of a multimodal text, a film, was defined by the social structures in which they had been brought up (Fairclough, 1995). Moreover, these students' expression of identity had a glocal character. "Globalization implies that the global (…) become localized" (Thompson and Arsel, cited in Askegaard and Kjeldgaard, 2006, p.234) and so it was for them. They appropriated a global masculinity idol and identified with him, bearing in mind their own local standards of masculinity.

More precisely, in the following cases we see the elements of 'battles' and 'war' prevailing. When answering the question "Have you watched the film trilogy "The Lord of the Rings" or any of the three films before? If yes, did you like them? Why, or why not?" of the pre-project questionnaire (Questionnaire A, Appendix II), Mark mentioned,

> I have watched the film trilogy and I like it very much because it has a good topic and I like battles like the ones in these films.

The use of the adjective 'good' and the adverbial phrase 'very much' are typical for a non-native speaker of an intermediate level to express his preferences. Additionally, Vassilis wrote about the same film trilogy,

> I have seen all three films of 'The Lord of the Rings'. I like them because they are fantastic, adventurous and they contain war scenes. They are action-packed.

On a 'micro' level (Fairclough, 1995), this boy prefers to use more adjectives ('fantastic', 'adventurous', 'action-packed'), which make his description more lively. Both boys keep telling the same story. They were fascinated by 'war scenes' and 'battles', they expressed their cultural taste (Bourdieu, 1984) since the very beginning of the project, when they completed the pre-project questionnaire (Questionnaire A, Appendix II), and the language they used to express themselves was indicative of their cultural capital (ibid.). In fact, these films are part of the global popular culture addressing teenagers, and the boys were active and conscious consumers of them as part of their cultural life and reality; they had the same preferences, they could talk about them with their friends and share their experiences. They used rather simple, not very sophisticated vocabulary, to describe the films they liked; these sentences could be part of a description to their peers. It is also due to the fact that they expressed themselves in a foreign language and their level of competence was not so high yet. On the other hand, we could say that when they talked about a common experience of their everyday life that they usually shared with their friends, they used a more informal linguistic register. Moreover, the expression of their cultural preferences was once more associated with their habitus (Bourdieu, 1984). On a 'macro' level (Fairclough, 1995), the students 'moved' again within the space of the popular Hollywood films of adventure; such films seem to have constituted a means of expression of their identity and they felt that the good characters of these films and the action taken against the evil

could be well-located and paralleled with their national and social reality, giving a glocal (Askegaard and Kjeldgaard, 2006) character to their expression.

Later on, in the discussion of the film terms and more precisely of the term of allusion, Mark came up with the suggestion that Gandalf, the good wizard of the film, was an allusion to God. Then, he wanted to find out the allusion of his antagonist, the evil wizard Saruman who used to be good but 'fell'. He asked,

> 'Miss, if Gandalf stands for God, then Saruman, who used to be White but he is not good anymore, who does he stand for?' Then, another student, Spyros K., came up with the allusion to the 'fallen angel', devil, the antagonist of God (quotation from my journal).

In this discussion the students had the chance to illustrate the newly introduced terms with examples of their previous experience, which involved not only popular cultural elements, but also knowledge from other aspects of their life and of their school subjects, such as Religious Education in this case. So, they combined once more the global with the local, finding a glocal (Askegaard and Kjeldgaard, 2006) way of expressing themselves. The students came in class bringing their cultural capital (Bourdieu, 1984). The official school knowledge they had acquired about the Christian religion, which means their *educational capital* (Bourdieu, 1984, p.23), was brought in the English class and it was used and deployed there, associated with their popular cultural knowledge of films in the form of allusions and metaphors. It is worth mentioning that while discussing the 'colour character coding' concept, "Gregory made the association between the 'white' light for Gandalf and the horsemen of Rohan who were 'good', and the 'black' colour for Sauron who was 'pure evil'" (quotation from my journal), reflecting his knowledge of colour symbolism in film art.

In a broader sense (Fairclough, 1995), the fact that the students were interested both in the good and the evil hero and they tried to equally discover the role and way of representation of them both had to do with their cultural taste (Bourdieu, 1984) and the discovery of their own identity. The two aspects of each man's psyche, the good and the evil, are in interplay and this interplay is what the two wizards represented for the children. So their identities, which were multi-faceted and complicated, found ways of expression through the various tasks and activities of the project. Additionally, this identity discovery was also carried out through their analysis of the film and the production of its trailer. Once

again, the students moved within their social habitus (Bourdieu, 1984, p.101). Greece is still a traditional Christian Orthodox country. Religious Education is a subject in the national curriculum of all levels, and children are raised to know, if not necessarily believe, the fight between the good and the evil, represented by the image of the old white-bearded God and the ugly black Devil, who lives in the fire of Hell – just like Gandalf and Saruman respectively. So, by using images from their religious belief, which is part of their local social and cultural life, which means of their habitus, the students approached the globally popular film and interpreted its characters and story, achieving in this way a glocal (Askegaard and Kjeldgaard, 2006) kind of expression.

Bearing in mind that their PowerPoint presentation of Aragorn would be video-recorded and probably projected in other environments outside their school, these students were consciously participating in the process. They were the only ones to start it by introducing themselves to their hypothetical public beyond their classmates. That was their brief introduction,

> We are a school team of Piraeus and we are working on a project about "The Lord of the Rings" and more specifically about Aragorn.

In their need to make a statement about their identity, they presented themselves as a 'school team' stressing in this way that their work was the result of collaboration, they mentioned their city, 'Piraeus', to locate themselves and let their audience make assumptions about the country and the education system there – the students were aware of the fact that they were the first class in Greece to work on such a project in their English class –, and then they specified the content of their work. This kind of introduction was also repeated in the written justification of their trailer choices. "We are a school team from Greece and we are analyzing the trailer we made about Aragorn", they wrote. Once more, they included the concepts of teamwork, of their place of origin, 'Greece' this time, and of their work content. They introduced themselves making a claim about their identity. This PowerPoint presentation and the trailer-making activity that would follow gave voice and empowered them, they could control their production and serve their needs and purposes, so they felt the need to express their possession of them (Gibbons, 2010; Goodman, 2003; Goodwyn, 2004).

The vocabulary chosen for the PowerPoint presentation (Table 1) of Aragorn makes it obvious that they approved of his actions and used words and phrases indicative of their stance. They characterized Aragorn as 'a powerful warrior' who 'has many skills' and 'very good skills at the combat', 'protective' to the hobbits and a 'loyal heir of Isildur, the King of Gondor', who 'doesn't want to have the same weaknesses as his ancestor'. The children stressed his qualities with the adjectives used, while with the last mentioned phrase, they underlined the fact that this hero is willing to sacrifice power instead of turning weak. Mark himself had distinguished before the aim of the 'good' and the 'evil' characters in his genre written homework. It was important for them to identify with a character who is really virtuous, who can detect and renounce his ancestors' mistakes. They needed their hero to be able to make a difference. They even found Aragorn's initial 'mysterious' aspect fascinating and intriguing if we consider that they did not criticize it negatively and they even chose to use twice a screengrab of him being half-hidden (Fig.4). The mysterious and hidden identity of a hero is prevalent in many stories, films and comic strips. Batman and Superman, for example, are covering themselves from the audience with a mask and a uniform before revealing their real self. The same is valid for Aragorn here, who keeps sitting alone in the shade and is wearing a hooded cap. So, the students are used to this narrative structure from the cultural legacy of the superhero genre and can identify with this hero's choices and actions. Of course, these choices show not only features related to the students' identity, but also to their cultural taste (Bourdieu, 1984).

Fig.4 Screengrab of 'mysterious' Aragorn used in the boys' PowerPoint presentation

Even the students' characters and different roles in the group were projected in this PowerPoint presentation. Mark, a 'strong' and responsible student, who took assessment seriously, wanted to do well and "to rehearse the presentation

before being recorded" (quotation from my journal). The pressure he felt, apparent even in his voice, because of presenting in class but also because of the existence of the camera, made him make a mistake while presenting and then asked to start his presentation from the beginning. "No, miss, let's start again from the beginning" he said (quotation from the video-recorded PowerPoint presentation transcript), showing his anxiety but also his perfectionism and the good impression he wanted to make. He had also taken up the role of team leader, so he organized his group and divided the presentation roles among the team members. That is why when Vassilis' turn came, and the latter was relaxed, quite indifferent and considering that he had not helped much in the preparation of the presentation – "Unfortunately, Gregory and Mark told me that Vassilis was not willing to collaborate and that they had prepared the work just the two of them" (quotation from my journal) –, Mark gave him instructions when to start presenting (Fig.5). In the end of the presentation, Vassilis joked to the camera thanking his audience, just like a politician would do. "'Thank you!' he said raising his hands" (quotation from the video-recorded PowerPoint presentation transcript). His relaxed and hilarious character was apparent even during the video-recorded presentation. He seemed to feel comfortable with the camera and ignore it, keeping his humorous tendency. In fact, there have been other times during the project when this characteristic of his was detected. During a session I noted down, "Stelios and Vassilis were very noisy and they were talking and laughing" (quotation from my journal). As Willett (2008) suggests, the use of parody is a way for the young people to play and perform their identity. Gregory, on the other hand, stood between the two. He was serious and attentive, without being too stressed or too relaxed. He counterbalanced the two other sides, aiming always at carrying out the tasks successfully with patience and perseverance.
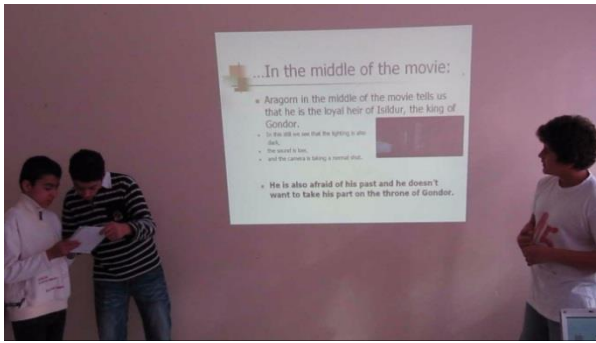
Fig.5 Screengrab of Gregory, Mark and Vassilis' presentation: Gregory is presenting while Mark is indicating to Vassilis what he has to present next.

A reinforcement of these students' identity performance is their relevant attitude during the interview (Interview A, Appendix II). Here comes an extract of my journal,

> Mark and Gregory seemed relaxed while answering, but Vassilis tried to show that he had worked more than he had actually done and that made the other two boys exchange glances and smile at each other. At a certain point Mark was about to burst into laughter. When the interview was over, Vassilis told them laughing, 'Why were you laughing at me during the interview? Didn't I tell the truth?'

Mark and Gregory were satisfied by their participation in the project and seemed relaxed during the interview. They were also serious bearing in mind that the material collected would be used for research and also that their participation in all stages of the project would be assessed and considered for the English module term mark. Furthermore, feeling comfortable with me, they could not help reacting with glances and smiles at Vassilis' lies. On the other hand, Vassilis had realized that he should be serious for the same reasons as the other two boys. He pretended to have worked more than he had actually done and wanted to make a good impression because of being recorded; admitting his indifference at certain parts of the project would create a negative image of him. He did not want to admit in the academic context of the interview that he had left his work to be done by his teammates, but he understood the hint behind his friends' reactions and that is why he made his rhetorical question laughing, just after the end of the interview, when I was not supposed to hear and the social context was more informal and relaxed. So, during the PowerPoint presentation and the interviews all three students played with and performed their identity not only through their analysis of Aragorn but also through their own behaviour, spoken words and gestures.

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When working on the trailer activity, the students' names appearing in the beginning titles (Fig.2) implied their awareness of the new role they had taken up and their need to introduce themselves to the public and present their new identity. They were now the powerful creators of the trailer, the ones designing and working on it, depicting Aragorn from their own viewpoint by using the potential of the digital media. They felt the need to express their sense of possession of this media text (Gibbons, 2010; Goodman, 2003; Goodwyn, 2004), their appropriation of it (Jenkins, 1992) and even establish themselves as the ones responsible for what would be shown next.

They were the textual poachers of this film (Jenkins, 1992), and presented the hero from their own perspective. They used film footage to create a trailer treating Aragorn, chose the scenes that would be edited and the effects that would be used, they added a music track of their choice and finally created their own beginning and end titles. Moreover, they chose to keep a serious tone in their media text, respecting the director's initial intentions and showing reverence to the original work. Their trailer on Aragorn focused on his 'mysterious', 'powerful', 'loyal' and 'protective' aspects, where the masculine, brave, and heroic ones derive from. As already analyzed, the boys wanted to present Aragorn as a character worth respecting and admiring, a hero they wished to project and identified with. Even though they made fun of him while working on the beginning titles, they put this parody intention aside as a kind of in-group humour and when they had to produce the trailer as a school task, they preferred to keep a more serious profile, consistent of their role as students. In fact, Mark and Gregory, who were more involved in trailer-making, had always been serious and consistent students at school, so they kept this style in their work, eliminating Vassilis' more hilarious tendency. As a consequence, we see that the students' fandom was characterized both by an approval of the character and his characteristics, as presented in their trailer, and by an underlying tendency of parody, probably suppressed due to the fact that trailer-making was realized as a school task and they were reluctant to use parody in the official school environment.

In the end titles they addressed their audience, "who they had defined as teenage users of the YouTube broadcasting website" (quotation from my journal), in order to make them watch the film that they liked and worked on,

and thus share this cultural experience with their peers who they would "have the same ideas, interests and preferences with" (ibid.). At the same time, they were performing the double role of students and media-makers, with the first and the second line of these titles respectively (Fig.3). So, the semiotic process of distribution in Kress and van Leeuwen's (2001, p.7) term, and the consideration of the audiences, another key concept for Buckingham (2003, p.59), were both present in these students' work, while they were working on their representation of the hero, on the expression of their own selves and also on the communication of their message – their own viewpoint on the treated hero – to their viewers, which has to do with the trailer orientational function (Burn and Parker, 2003, p.6).

5.3 The Creative Function

The next function of media literacy studied and analyzed in this media project was the creative function; that is how students used media, how their creativity was reflected on the resources they used and the choices they made, and how these choices were connected to the expression of their identities. So, in the analysis of the creative function, we will see what modes were used and how media were chosen to carry out these modes.

Creativity is an important and necessary characteristic of teenagers' activity (Vygotsky, [1931] 1998). In this age they use their creativity to test the world around them, to play with their identities and express themselves. It is part of their psychological growth (ibid.). Additionally, according to Giddens (1991, p.41), "Creativity […] means the capability to act or think innovatively in relation to pre-established modes of activity", thus it is a risk people take to move beyond the known sphere of activity and create something new, because it gives them psychological satisfaction. So nowadays, it is common that young people, who like playing and experimenting, use the potential of the new digital media to create something new, express their identities, and treat themes that concern them (Willett, 2008). In support of that, in the pre-project questionnaire (Questionnaire A, Appendix II), Gregory wrote about his use of new technologies for presentation- and video-making,

> I use my mobile phone to make small videos, […] I have recorded my brother with a camera, […] I have used PowerPoint to prepare something

about myself, my brother, and sister to wish "Happy Birthday" to my mum, and another time to my dad.

In the same questionnaire Mark wrote,

> I use Windows Movie Maker and PowerPoint. […] My friends and I have made a comedy film. […] I have used PowerPoint on my computer. I have made many presentations about my island.

Vassilis in his turn stated that he had previous experience in video-recording, but not in the use of PowerPoint. He wrote,

> My brother and I have filmed ourselves and we uploaded it on the PC. […] I have used my video camera and the camera on my mobile phone several times. I shoot my family on holidays with my video camera. […] But, I don't have any experience in the use of PowerPoint.

Later on, when the students described a sequence technically and functionally in group, they used the four frames of Isildur taking Sauron's Ring (Fig.6). In fact, they chose to alter the shot sequence a little and put these four frames together, as they described the sequence of an event, leaving out the shots showing the narrator in action, as these four frames were part of a flashback. So, instead of showing the flashback and the narrator interchangeably, they interfered and put these four frames together in order to analyze them, based on the sequence of the event acts. This was typical of their critical creativity (Burn and Durran, 2007, p.64), which led them to change the edited frame order so that their purpose would be served, and they managed to focus on the taking of the one Ring. So, they moved beyond the pre-established mode of activity and created a new picture order that would be able to convey the desired meaning (Giddens, 1991). They also combined the pictures in such a way that they followed Bordwell and Thompson's (2010, p.234) rules of *continuity editing* and gave the illusion of reality; therefore, they combined the taught film grammar theory representing the formal learning with the basic rule of mash-up culture, where people can rework an original cultural product and create a new one (Lange and Ito, 2007). It is also worth mentioning that the selected frames focused on the light of the Ring, an element that impressed the students and came back to in their trailer-making. As they wrote in their sequence description,

> […] there is low-key lighting because there is something that is coming out of the Ring, an orange light that wants to attract us and make us understand how powerful it is. There is light on Isildur's face and on the

> Ring to show their characteristics more. […] The camera takes one-shots and they are close-ups. It focuses on Isildur first to show his face expression and then there is a zoom-in to show the Ring and explain why his face is pale. The talk here is a non-diegetic voice-over; the narrator remembers events of the past that the viewers can see on the screen.

So, we see how they became critically creative, they combined the frames in a way that would convey a certain meaning, and they explained their intentions in writing, by using the appropriate film vocabulary and trying to connect the techniques used to the intentions of the filmmaker. It is also worth mentioning that their identity and identification with powerful male characters becomes obvious even in the selection of these shots for analysis. Among so many sequences in the film, they were attracted and agreed on the analysis of the Ring and Isildur's choice to keep it, so the interplay between the two sides of a man, the good and the evil one, are projected here as well, where Isildur killed Sauron, but then was tempted to keep his evil Ring.

Fig.6 Screengrabs of Isildur taking Sauron's Ring, in the boys' sequence description

Afterwards, the PowerPoint presentation (Table 1) that the students made on Aragorn's character also revealed their critical creativity and let them express their identities. First of all, their choice of stills was coherent with the shots of their trailer, as the first three also appeared in it. Thus, the image that they first created of Aragorn was also kept in their trailer that was a later activity. They had to interpret the use of the modes for the conveyance of meanings and the development of the selected character in the film, and then they had to choose their own modes realized through the appropriate media materials to make their presentation in class and address their audience, their teacher and classmates. So, they combined the representational with the organizational and the orientational semiotic functions of this communicative act (Burn and Parker, 2003, p.6). The boys chose a different slide background and different fonts in the headings each time, according to the content. In addition, they followed the film narrative in the presentation of the character development. They chose to not subvert the order of the events for the creation of their presentation. According to my journal, Gregory mentioned when they handed their PowerPoint presentation to me,

> Miss, we followed the narrative of the film to present the evolution of Aragorn because we are used to it from the Literature module and also we felt more confident this way.

So, they overtly referred to their past educational capital that had been assimilated and turned into cultural capital (Bourdieu, 1984), since the kind of analysis they already knew was a secure technique for them ('we are used to it'). Moreover, their application of a technique that made them feel 'more confident' could be related to the fact that that was their first media project and they were reluctant to experiment too much.

Table 1. Slides of the boys' PowerPoint presentation on Aragorn

On the one hand, taking into consideration Vygotsky's ideas (1978), when the students were making their presentation, they had the chance to play and experiment with the options offered by the PowerPoint software – the choice of backgrounds, fonts, layout, and insertion of stills. In multimodal terms, all the components selected and used for the creation of a presentation have a deeper meaning. According to Kress and van Leeuwen (2001, p.62), "the discourse of aesthetics is realized in colour, layout, writing" and the designer, in this case the three boys, is free to the extent that the medium allows him/her to be creative.

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The first is the cover slide of the presentation. The light orange background with the dark orange capital bold italics for the title *ARAGORN* are an option that gives a warm and friendly impression, in contrast to the dark colours of the selected still. This contrast stresses the fact that Aragorn is a mysterious and ambiguous character, powerful and hard, but also trustworthy and friendly. In the second slide, where Aragorn's characteristics in the first scenes are described, the background is grey with light yellow and white fonts. The letters colour is neutral here aiming just at giving information. The grey background, though, has a serious tone and reflects the danger and mystery of the situation, which are underpinned by the written words "he is a mysterious person", by the dark still used with Aragorn hiding and by the phrase "no sound", referring to the equivalent film scene. Further down, the written words "He is very protective with the hobbits" show that there is danger around, idea supported by the dark-coloured still of Aragorn leading the hobbits and by the scene description that "the lighting is dark" and "the sound is low". In this still Aragorn's face can be clearly seen because now he is the leader of the team. "The focus is on Aragorn's face", as the boys wrote. In the end of the slide, the phrase "Aragorn is a powerful warrior, and (…) he has very good skills at combat" shows that danger is imminent, foreshadows that he will need to fight, and supports once more the colours and stills used.

In the third slide, the background is white with purple in the title and black letters in the rest of it. This slide presents Aragorn in the middle of the film. Therefore, the white background reflects the purity of his intentions and the grandeur of his personality who lives as a humble Ranger, even though he is "the loyal heir of Isildur, the king of Gondor", as mentioned on the slide. On the other hand, the dark-coloured letters make a striking difference and attract the viewers' eyes on the crucial information they reveal about who Aragorn really is. The still used has pale and dark colours to express Aragorn's self-reflective mood about his real identity. This is supported by the phrases "the lighting is […] dark, the sound is low" which present the modes used in the equivalent film scene, and also by the boys' comment that "he is afraid of his past and he doesn't want to take his part on the throne of Gondor".

In the last slide, the boys present Aragorn in the last part of the film. The light green background expresses hope for the success of the quest, as green is the

colour of hope. This idea is supported by the choice of a still with natural colours. As the boys wrote about the equivalent film scene, "the lighting is daylight", "the director is mixing the sound of the characters and the music", so the atmosphere is calmer and more optimistic, matching the chosen slide background. Furthermore, the still of Aragorn alone with his weapon leading the team while protecting them is supported by the written words, "we see that Aragorn is taking the leadership after the 'death' of Gandalf" and "he is also protective with his team because that is his duty". The concept of 'duty' is also associated with the runner on the green background. Aragorn has to 'run' a long way and face obstacles in order to win; his 'race' is the quest he is leading now.

Another important feature in multimodality theory is the layout. The right – left orientation in a picture layout has a specific semiosis (Kress and van Leeuwen, 2006, p.179). The right side is used to give a 'new' message that has to be stressed, whereas the left side shows the information that is 'already known'. Thus, we could say that in slides 2, 3 and 4 of Table 1, where pictures are combined with written language, the stills are put on the right to draw the audience's attention because they are the core of the analyzed theme, whereas the written words on the left are explanatory phrases, supportive of the stills. So, the boys seem to have paid more attention to the pictures than to the written analysis, fact that can be explained in several ways. Firstly, the stills are screengrabs of the film, so since they had to analyze a character of the film, they focused on the film elements. Secondly, the film stills are part of the popular culture that they liked and was part of their everyday life. So, they found it more interesting than their written analysis, which was the result of their formal learning and of the application of the taught film grammar. That is why, consciously or unconsciously, they focused more on the pictures used than on the written words. As for the first slide that was used as a cover slide, there was no written text, just the title on the top and a big still of Aragorn in the centre of it, again giving priority to the visual elements of the presentation.

Consequently, these boys used their creativity critically in order to make the right choices and present the selected character in a meaningful way, relying not only on written and spoken words, but also on visual features – selected stills, background colours, fonts and slides layout. Therefore, many modes were used to serve their purpose and give voice to their thoughts and identities, as

once more they stressed the heroic values of Aragorn that they admired and identified with. Furthermore, during this activity, students developed the appropriate film vocabulary, as they had to use these terms in order to analyze various scenes technically and later on, they used film grammar concepts to make their trailer.

During trailer-making, their identities were revealed from their roles in the group and because of the choices made for their trailer. To start with, just like in their PowerPoint presentation, the boys kept the film narrative and did not subvert the order of the events, which is a quite common technique in trailers so as to mix information, leave situations suspended and create suspense. They remained loyal to the film narrative, which in a way could be considered as logical, since they had to present a character and thus followed his development throughout the film. Nevertheless, the cuts they made and the juxtaposition of chronologically distant scenes created *cataclysmic imagery* (Kernan, 2004, p.6), which did not always create the illusion of reality but impressed the audience and focused on the various aspects of Aragorn's character. This is supported by Gregory's comments on other groups' trailers on YouTube, where he stressed the importance of making the appropriate montage in trailer-making. He wrote about the Gandalf trailer, "There should be more and shorter scenes because it is a trailer", and about the Saruman trailer, "You should cut the fight scene into pieces because it is boring altogether." So, as it can be assumed, he combined his informal out-of-school experience of trailer-watching with the film grammar taught in class in a critical way, he used it creatively by applying it in the trailer-making of his group, and after the end of the project, when he wrote these comments, he was a more conscious and critical film viewer. Gregory's creativity was obvious throughout the project and his high motivation and diligence also satisfied me as a teacher, so I mentioned in my journal,

> As he was involved in the project and learned things, I feel that my work has offered something new to at least one person and that is rewarding.

When the duration of the trailer was defined, 00:02:50 long, the boys put their final touch by adding the instrumental main theme of the film "Requiem for a Dream" (Aronofsky, 2000) as the trailer soundtrack, after Mark's suggestion. This student thought critically about the tune that would be appropriate for their

trailer and he was interested in combining the atmosphere of each scene with the music tone, while keeping the actors' words at an audible level. As already mentioned, that was a pre-filmic resource used in a new context as complementary to the action of the selected shots. Furthermore, according to Kernan (2004, p.7), the addition of music related to its content that will please the audience is another important feature to be considered. The boys' work on the music involved adding the tune and then cutting and adapting it to the duration of the trailer and also matching the moments of suspense with high-pitched music to affect their viewers. As Gregory commented on their trailer on YouTube,

> The sound has been perfectly added. At the right moment of the fight it is loud and it has a quick pace with the result of making us feel stressed. It is really cool.

The importance he gave to the use of the sound was also obvious when he commented on other groups' trailers on YouTube, which had used no extra tune as soundtrack. He wrote about the Frodo trailer, "Very nice, but […] with a calm music, it would be much better." And about the Gandalf trailer, "The trailer should have a tune over it to make it nicer." He suggested the appropriate use of a tune in a trailer for aesthetic reasons as shown by the adjectives used ('cool', 'better', 'nicer'). The use of the comparative adjectives also expresses his critical viewpoint as he compared the trailers his classmates had made with an ideal version of them. Vassilis also stressed the importance of the sound effects and the addition of a music theme in the interview (Interview A, Appendix II). When answering the question "Have you understood the key concepts in film production? What has impressed you most?", he said,

What impressed me most in film-making was how they shoot the film and then they make and add the sound effects and the music theme.

According to Kernan (2004, p.13), the circus mode is usually used in trailers as the hyperbolic features, such as the high-pitched sounds, the music and the dynamic montage, have an appeal on their viewers. The boys made use of a tune whose crescendo coincides with the tense moments of action, they kept high-pitched sounds, such as the Black Riders' shrieks, and they created short shots which just give sporadic information that raises the viewers' curiosity, who need to watch the whole film to find answers to their questions, so the trailer served its purpose.

During this trailer-making process the students had the chance to work in groups, judge, negotiate, apply the trial-and-error method and make common decisions, use their already existing cinematic knowledge (Buckingham, 2003; Burn and Durran, 2007), exploit the official knowledge they acquired in class, with emphasis on the trailer genre (Kernan, 2004), and the ICT potential to analyze a popular culture film and create a new media text with the use of mash-up techniques (Lange and Ito, 2007). At the same time, they played with and expressed the various aspects of their identities. We can deduce then that the process of trailer-making was a kind of critical understanding and creative play for the students. A play where they experimented on the given material and film grammar rules they had been taught throughout the project, while they used their imagination to create something new that represented them and then, they had to justify their choices based on the abstract concepts that they were asked to learn and assimilate through practice. So, they followed the learning process proposed by Burn and Durran (2007) based on the play concept of Vygotsky (1978), as far as the genre theory was applied, and of Jenkins (2010), when the mash-up techniques were after all used. Their sense of creativity gave them satisfaction because they realized that they had added up to their knowledge while being creative, so in the interview (Interview A, Appendix II), they talked about that and how they re-used the skills acquired in this project. When answering the question "Did you improve your presentation skills? How?", Gregory stated,

> It was my first time; I hadn't made a PowerPoint presentation at school before and I liked it very much. After that, we made other PowerPoint presentations as well, for example in the Home Economics subject.

Mark in his turn mentioned,

> It wasn't difficult for me, but I felt stressed the first time we presented, so I improved my presentation skills. (…) The project was like practice for me and I expanded my knowledge a little bit.

Vassilis said, "It was the first time we did that and I had stress, but it worked." Gregory's phrase 'I liked it very much', Mark's verb 'improved' and Vassilis' phrase 'it worked' all show in different degrees the students' positive assessment of their media project experience and its educational value.

5.4 Conclusion

The analysis of the pilot project data showed that the issues of cultural taste, identity and creativity, as they emerged in this media project, were worth pursuing further more in a longer project. Therefore, I studied them more analytically in my main research project, with the aim to explore both the evident and underlying tensions that adolescents experienced when working on a media project and how they were related to their context, and in this case to the Greek cultural and educational environment.

Chapter 6 Main project data analysis: Documentary-making of "Tampouria of Yesterday and Today" – The Cultural Function: Cultural Taste

6.1 Introduction to the Cultural Function

As in the case of the pilot research project, the study of the cultural function of this documentary-making project aimed at discovering how students expressed their cultural taste (Bourdieu, 1984) and the various aspects of their identities in relation to their social context and the audience they wished to address. Moreover, it was worth studying the tension between students' popular (both global and local) culture and formal school culture as their cultural taste (ibid.) that was one of my research foci was formed by the influences of these two oppositional cultures. Furthermore, the revelation and expression of the students' identities was associated with their habitus (ibid.), both their broader social context where the popular culture flourished, and the school where the documentary-making project was realized.

These students talked about the area they lived in, either because of being born and having family roots there or because of immigrating there. So, the way they saw that place, what it meant to them and how they would choose to present it to the others through the use of the documentary techniques was closely related to the cultural capital (Bourdieu, 1984, p.13) they were already carrying and how they would enrich it during that project. Their cultural capital was the result of various factors contributing to its formation, as they all influenced these young people in different ways: family, peer culture, media, education, even the landscape are the most important ones. Students came in class with a certain burden of documentary knowledge and experience as viewers, as well as with their own preferences and opinions about this kind of media text. So, while working on this documentary, they had the chance to combine their experiential with more academic knowledge and find forms of self-expression and self-representation. Furthermore, we could say that the popular cultural capital of the students acquired through their exposure to popular culture, mainly represented by the media and the peer culture, was at times legitimized in the school context of official education and turned into academic capital (Bourdieu,

1984, p.23) as it was used for the realization of a school project. Therefore, the otherwise informal knowledge and popular cultural capital gained official recognition in the school cultural context (ibid.).

The study of the cultural function of this short documentary was divided into two categories, students' expression of cultural taste and identity, while bearing in mind it is connected with the lived cultural context and the semiotic process of discourse (Burn and Durran, 2007, p.8). On a social semiotic level, the cultural function is also related to the representational and orientational social functions of media texts; that is how the media texts represent reality and how they address their audiences (Burn and Parker, 2003, p.6). Therefore, I first tried to explore how these students perceived the cultural reality surrounding them and how their cultural preferences were expressed before, during, and after the end of the documentary-making project. Furthermore, I was interested in tracing how their identity was formed and revealed both before the project and during its realization; an identity which had various aspects – local identity, youth identity, and identity as documentary-makers.

6.2 Cultural Taste

6.2.1 Students' background cultural experience

In the pre-project questionnaire (Questionnaire B, Appendix II), among their other pastimes, almost all the students mentioned that they watched television and used their computer in their free time. The kinds of documentaries they liked watching varied from documentaries on wildlife and natural phenomena to historical events, social and cultural subjects, even though they mentioned that they did not watch documentaries so often. Moreover, most of them had already made some kind of digital video-recording or even production.

The students who participated in this project were all constant television consumers, with their previous experiences and specific preferences. Most of them were typical 21st century teenagers, familiar with technology, who used their computers for various reasons. Zaharoula wrote,

> I watch TV when I have free time and I prefer watching films. […] I sometimes use my PC to do my homework, to play computer games and listen to music.

This girl used the verb 'prefer' to show her taste and listed her preferred activities. Selvia in her turn stated,

> I deal with audiovisual media a lot, especially with television, mobile phones and computers because I think that time passes nicely by using them. On TV I watch entertaining programmes like satires, I use my mobile phone to download songs and pictures from the internet, and my computer to play games and find information about things I didn't know before.

This girl analyzed more her engagement with audiovisual media and their use to her. She made it clear that she would expose her opinion by starting with the verb 'think' and then she used the quantitative 'a lot' and the adverb 'nicely' to characterize how she passed her time. Antigoni also mentioned,

> I watch TV because I like various programmes and I use the computer to communicate with my friends, log on the Facebook and listen to music.

She used the verb 'like' and stressed the communicative aspect of digital media, as the computer served her to 'communicate' with her friends and she stressed her engagement with a social network, the 'Facebook'. So, Antigoni seemed to be more extrovert and that is why she had different pastimes from Zaharoula and Selvia. Like Antigoni, Caterina also stressed her use of the computer for socializing:

> I like using the computer. I use it to listen to music, but my favourite activity is logging on the Facebook and chatting.

This girl used the same verb, 'like', and the adjective 'favourite' to express her preference and revealed the sociable aspect of her personality. In this way, through the expression of the students' cultural taste (Bourdieu, 1984), aspects of their characters and identities were revealed too.

Popi in her turn talked about the use of television. "I like watching TV series", she wrote and Angela mentioned, "I watch TV a lot [...] and in my free time I use my computer to go online." Once more, both girls used the verb 'like' and while Popi specified the genre of her preference, 'TV series', Angela stressed the expression of her taste by the use of the quantitative 'a lot'. Erlid, on the other hand, did not mention television as a means of pastime, but he underlined the use of the computers,

> I use the computer to listen to music, watch films and download songs. My favourite activity related to digital media is using the computer

because you can communicate with other people and you can be informed about what is currently happening.

Like Antigoni, the computer was important to him as a means of communication, but also he came up with a new aspect, that of information. Being up-to-date seemed important to him. His taste was expressed by the use of the adjective 'favourite' and of the verbs 'communicate' and 'be informed'. Erlid also explicitly revealed an aspect of his identity through the expression of his cultural taste (Bourdieu, 1984). If we combine his love for communication with his statement that "Above all, my favourite hobby is playing football because it requires thought and team spirit", we see that Erlid stressed the importance of being with other people. He was sociable and his preferences supported that, fact also evident from his participation in the project work and his liking for teamwork. As mentioned in my journal, "Erlid offered to work with the others on scriptwriting and even be the one to take notes of their discussions." In his analysis of modern identity Giddens (1991, p.82) wrote, "lifestyle involves a cluster of habits and orientations, and hence has a certain unity". Furthermore, Giddens (1991) in his work sees the identity of a person as the projection of his/her self; it reflects who the person is and what choices s/he makes for the development of his/her personality. So, this became evident by the main reason Erlid engaged with digital media, his favourite sport, and class teamwork; his need for socialization and the expression of his extrovert personality.

Evi did not mention television either, but extensively wrote about her use of the computer,

> The most important audiovisual medium for me is my computer. I play computer games and I listen to music. I also chat with my friends, I surf on the internet and I edit photos. My favourite pastime is playing online games with my friends.

In comparison to the other students, she made a more extended use of the computer potential and found delight in it. In a 'micro' analysis of her statement (Fairclough, 1995), this was revealed by the superlative 'the most important' and by the phrase 'my favourite pastime'. It is also worth mentioning that Evi, just like most of the other students, mentioned listening to music as one of their main and favourite pastimes, fact which, on a 'macro' socio-cultural level (ibid.), stresses the importance that youth put on the kind of music they listen to as it is

the most typical feature of their lifestyle and indicative of their youth identity. According to Bennett (2001, p.10), "the most significant aspect of post-war youth culture was the music". It is also a cultural form that distinguishes the youth of different social classes. Bennett (2001, p.21) suggests that youth subcultures address a wide range of young people worldwide and they are not necessarily connected to specific social classes. Even though breakdance, parkour, graffiti and hip hop music were born and flourished in working class suburban areas like Tampouria, they have been adopted by the majority of youth, even in upper class neighbourhoods or in smaller towns and villages. Therefore, it seems difficult to distinguish the youngsters' social class, as they all have common cultural preferences; despite that, there are slight differences that can still be detected, as we will see in these students' choices. Evi also stressed the social aspect of the computer use by referring to the possibility of 'playing online games with her friends'.

Another student who pointed to the social aspect of audiovisual media was Helena. She wrote,

> My PC, my digital camera and my mobile phone are my top gadgets. I can't live without taking photos. That involves the use of my PC and of my digital camera. I like taking pictures and then editing them. Furthermore, I love taking part in fashion and photography social networks to show my work and share my photos on my web profiles.

Her statement was assertive. She used the adjective 'top' to stress the importance that the mentioned equipment had for her, the phrase 'can't live' to underline that photography was vital for her and then the verbs 'like' and the stronger 'love' to express her cultural taste (Bourdieu, 1984) openly. Helena was a very conscious user of audiovisual media; she did not deal with them out of habit or to imitate her peers and be in fashion. She knew in what exactly she found great pleasure that was even more than delight for her, it was a vital need. Photography was Helena's preferable pastime and a strong motivation to use digital equipment and media in order to express herself and communicate with others on the basis of a common interest. The revelation of her cultural taste (ibid.) here was interconnected with her own identity and her need and desire to find common ground with other people, and audience that would share her concerns. Both her cultural taste (ibid.) and her identity as an amateur photographer, which was the way she thought about herself and a kind of

lifestyle she had adopted (Giddens, 1991), were displayed online by the use of the social networks (Willett, 2008; Jenkins et al., 2010). Moreover, according to Bennett (2001), Helena's engagement with photography and social networks as elements of her lifestyle were part of the broader youth culture, which contributed to the construction of her artistic identity, distinguished her from the older generations and placed her in a certain global (mainly due to the use of the internet) youth subculture. In support to that, her choice to be in the Storyboard group of the documentary-making proved her love and interest in the means of image.

As for documentary-viewing, Caterina, Zaharoula, Foteini and Antigoni briefly stated that they liked documentaries about wildlife. More precisely, Foteini wrote in her pre-project questionnaire (Questionnaire B, Appendix II), "I watch documentaries about animals on TV, mainly on SKAI channel." SKAI is a Greek channel which mainly projects documentaries; it is the equivalent of the Discovery Channel for Greece. In support to her preference of documentaries on animals, we will mention that when describing a documentary sequence on animals technically and functionally, Foteini wrote, "The most interesting part is that we can see how an animal can change its face expression". So, she used the superlative form 'the most interesting' to stress her likeness of specific shots of such a documentary. Angela, Selvia and Popi gave more extended answers referring to more than one type of documentary. Angela wrote,

> I watch a documentary when it draws my attention. These are usually documentaries about wildlife, the wonders of the world, history topics, and about the biography of famous people.

Selvia in her turn mentioned,

> Sometimes I watch documentaries at home and I like them, especially when they treat natural phenomena like earthquakes, hurricanes, tsunamis, or the heating of the planet. I often watch some interesting documentaries on SKAI channel. They treat the above mentioned subjects or they talk about countries which face serious problems like the African ones.

Erlid also wrote,

> I watch documentaries quite often and I prefer the historical ones that SKAI channel projects because I find them very interesting. I watch documentaries twice a week.

The talk of these students was full of words that stressed their cultural preferences and taste. Angela used the phrase 'when it draws my attention', which underlines the fact that she was an active and critical documentary-viewer, selective of the programmes she watched. Selvia also expressed her preference for certain documentary subjects by using the verb 'like', the adverb 'especially' and the adjective 'interesting'. She felt the need not only to state what she liked but also to characterize these media texts. Erlid's cultural taste (Bourdieu, 1984) was expressed with the use of the verb 'prefer' and once more, of the adjective 'interesting'. In support to Erlid's interest in information and expansion of his knowledge, we could mention that when choosing a working group for the documentary-making, he wanted to be in the Scriptwriting group "because he is good at creative writing and he enjoys reading and learning new things" (quotation from my journal). So, first the investigation and then the writing process of the script would give him this chance.

Helena and Evi expanded even more on the same answer. Helena wrote,

> I like documentaries about my favourite kind of music and some historical periods. Moreover, I like them when they treat psychological problems or social issues. I watch them on TV or on YouTube.

But in contrast to the previous students, she was negative about channels such as the 'Discovery Channel' or the Greek 'SKAI'. She mentioned, "I don't watch them because they don't always have the kinds of documentaries I like." Helena was equally conscious about what she watched and where, and she stressed her preferences by using the verb 'like' in association with the adjective 'favourite'. Additionally, she gave a new dimension to the media of documentary screening, she referred to YouTube, which is obviously a matter of choice what one will watch there and it is not automatically offered by the medium. So, in a broader social sense (Fairclough, 1995), she was not only a critical documentary-viewer, but also she made conscious use of the digital medium of the internet and had rejected some TV channels, using therefore a medium common to the global youth culture (Bennett, 2001, p.2) and the young people's lifestyle (Bennett, 2001, p.1). Her attitude towards documentary-viewing is also reinforced by her approach of the technical means used to create a documentary. When describing a documentary sequence technically and functionally, Helena wrote,

> In the first still the lion is full of anger, but in the second one it is calmer. And that's what I find most interesting: the depiction of the lion's change between these two shots.

She used the phrase 'most interesting' to express her cultural taste (Bourdieu, 1984) in relation to the way a documentary is structured and its content is projected. In support to that, we should mention that "when analyzing 'disruptive montage' and students were given the example of a shot by Eisenstein's "Battleship Potemkin" (1925) where an angel-statue is shown to give a punch, Helena found it cool" (quotation from my journal). Here she used the adjective 'cool', typical of the youth's register, to express her liking of this unusual editing method.

Last but not least, Evi approached the topic of documentary-viewing from a different viewpoint. She stated that she found pleasure in learning or she related her artistic inspiration to newly-acquired knowledge. For her, documentaries were a means of expanding her knowledge or an incentive for drawing. More precisely, she wrote,

> I watch documentaries about nature or about the culture of other countries. I watch them on TV because I like learning new things. Apart from learning things, sometimes I have inspiration and after their end I draw something on what I saw.

The use of the verb 'like' expresses Evi's cultural taste (Bourdieu, 1984) related to documentary-viewing. In addition, her inclination for painting is also supported by her classmates' comment when the storyboard part of the documentary was mentioned. "Helena and Caterina showed Evi, and Helena said, "That's the right thing for Evi, miss." In fact, Evi is really good at sketching and painting and she even sketches during the lessons, while attending them and participating actively" (quotation from my journal). In support to that, we should mention that she chose to participate in the Storyboard group of documentary-making because she "loves sketching and painting" (ibid.). Therefore, the above answers are evidence that students come in class with a cultural burden, their cultural capital (Bourdieu, 1984, p.13), which is a result of their exposure to the media such as television and the internet, along with their intake from their social environment. In this case their social environment consisted of their family, peers, the urban environment they lived in and even the education they had had so far, and all these influences formed their taste

about documentaries. Since these students volunteered to participate in this project, their cultural taste (Bourdieu, 1984) incited their will to do so and it was this mainly unofficially already acquired knowledge and their personal potential that I should be based on and expand, according to previous research (Buckingham, 2003; Burn and Durran, 2007), and turn from popular cultural capital into academic capital with the interpolation of formal education (Bourdieu, 1984).

In the pre-project questionnaire (Questionnaire B, Appendix II), students were asked about their experience of a screening on astronomy on the digital dome of Athens Planetarium during a school excursion. That was another kind of documentary, mainly different from the documentaries they had watched so far in content and in screening techniques. Some of them liked it and others not, considering both its content and its projection medium. Angela gave the most enthusiastic answer about this documentary. She stated, "I liked it very much. It was as if you were really in the outer space. It captured my imagination." Without referring to the projection technique, she expressed herself very positively about it in general. The verb 'like' in combination with the adverbial phrase 'very much' and the phrase 'captured my imagination' stress how much it appealed to her. Additionally, Caterina also found it 'very interesting' ("The other day we visited the Planetarium and we watched a very interesting documentary."). Regardless their taste, most of the students referred to the differences in the screening way. Antigoni wrote,

> I liked it very much because I learnt how the stars 'are born' and 'die'. It is different from the other documentaries as far as the projection way is concerned.

Antigoni 'liked it very much' because it offered her knowledge, so she appreciated its educational value, without being affected by its projection technique. The same was valid for Erlid who mentioned,

> The documentary we watched in the Planetarium was very nice because it showed us how stars are reproduced. It was different from the other documentaries I watch on TV in terms of the projection environment.

Erlid did not use the verb 'like' as most of the students did, but he preferred the adjective 'nice' to characterize the documentary in question. Furthermore, Evi enjoyed not only the topic of the documentary but also its screening medium,

the digital dome. She stated, "I found the documentary impressive because I liked the way of its projection." The use of the adjective 'impressive' and of the verb 'like' made the expression of her taste very explicit.

In contrast to them, Foteini wrote,

> I didn't like it much because I don't watch such documentaries and also it made me feel dizzy. So, I didn't pay that much attention.

For Foteini, both the content ('I didn't like it', 'I don't watch such documentaries') and the screening way ('It made me feel dizzy') did not please her. Zaharoula also seemed to prefer her television screen. She mentioned,

> In the Planetarium, the screen on the dome was very big and sometimes I felt dizzy. In my house, I don't feel dizzy and the screen of my TV isn't that big.

So, for these two girls the impressive digital projection room was not an advantage and they both stressed the sense of dizziness that it caused them, proving that the *embodied* experience also contributes to the formation of one's cultural taste (Bourdieu, 1984, pp.70-72). Selvia, on the other hand, had no problem with the projection medium, but she focused on the content. She wrote,

> I can't say that I liked it a lot; it was just fine. I think that on TV the documentaries use simpler vocabulary and the images are real, which means that they are not made on the computer.

For this girl, the projection of 'real' images depicting the world that surrounded her and the use of 'simple vocabulary' that made knowledge more accessible to her were advantageous documentary features related to her own cultural taste (ibid.). That is why she used the negative form of the verb 'like' and the adverbial phrase 'just fine' to stress her preference. The attention she paid to the narration of the documentaries is also pointed out by the fact that "she would like to be one of the narrators of their documentary, so she chose to be in the Narration group" (quotation from my journal). Two of the students stressed the fact that once being in the projection room, they had to watch the film and they did not have the chance to change channel or just turn the screen off like that of the television or of the computer. More precisely, Caterina wrote, "The drawback of this way of projection was that we had no chance to choose something else if we did not like it" and Evi stated, "There you can't watch whatever you want." The use of the noun 'drawback' and of the verbs 'choose'

and 'can't' underpin the importance that the students gave to the possibility of choice. They had an opinion about the content of the documentaries they watched and they wanted to feel that they had the freedom of choice. Therefore, the students proved to be mature and powerful media consumers with knowledge on the documentary genre and certain expectations deriving from it (Buckingham, 2003).

Students were also asked about their previous experience on digital video production. Here the answers varied from total lack of such experience to the creation of a quite elaborate digital video. Erlid, Antigoni, Foteini, Popi, Caterina, Angela and Selvia, which means the majority of the group, had not dealt with it before, according to their answers in the pre-project questionnaire (Questionnaire B, Appendix II). Zaharoula was one step forward as she used her video-camera and her digital camera and once she had even made a video using stills and music. She wrote, "I use my video-camera and my digital camera and I have made a video for my uncle, using photos and adding music, of course." The use of the phrase 'of course' shows her conception of an articulate video, which consists of image and sound, so, as her video images were 'photos', she had added 'music' to make it more adequate, according to her previous experience of professional videos. This brings us to what Buckingham (2003, p.18) and Burn and Durran (2007, p.14) say about students coming in class with informal media knowledge acquired outside from school. A similar case to Zaharoula's was Evi, who had also made a video about a school trip using the same material, but she specified the software employed as well, Windows Movie Maker, the software that we used in our project, too. She stated, "I have made a video about a school trip, combining pictures and music. I used Windows Movie Maker for that."

Helena on the other hand was a more competent video-maker as she mentioned,

> I have tried to make digital videos. Once, my best friend and I created a video with us making a film parody. Moreover, we have made some music videos and I have also made some videos about celebrities and fashion. In other cases, I have shot some videos with my friends on my mobile phone and I have edited them on a programme there.

The use of the verb 'have tried' shows that she is aware of her amateur and not perfect professional work. The videos she had made with her friends were

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relevant to the above mentioned interests of her, celebrities and fashion, and therefore it is obvious again how her engagement with preferred subjects led her to the use of digital tools and even video production. Helena found again a means of expression of her taste and of play with her identity, especially in the creation of the film parody (Willett, 2008).

In the following session we discussed in class the main documentary types according to Nichols (2010) and Benyahia's (2007) account and adaptation of his theory for educational purposes. After a long discussion where all students participated, a table on the Documentary Types (Table E, Appendix I) was completed on the classroom board. Drawing on their already acquired experience of documentary-viewing, and in relation to the theory presented to them, the students provided the main features of the three documentary types, the expository, observational and participatory, combining in this way their informal knowledge with the academic taught material (Buckingham, 2003). They referred to the techniques used, the aims, the degree of objectivity of each *documentary mode* (Nichols, 2010, p.142) and then they came up with examples of the treated subjects, drawn from their already existing documentary-viewing experience.

Given that Nichols considers that the "expository mode emphasizes verbal commentary and an argumentative logic" (Nichols, 2010, p.31) and it is what "most people associate with documentary in general" (ibid.), then the students mentioned techniques used in this kind of documentary-making ['voiceover (narration & comments), interviews, typical music, stills'], drew the conclusion that an argument is 'not objective' and its aim is to 'inform the audience', dealing usually with 'historic events' and 'biographies'. As for the next documentary mode, the observational, it "emphasizes a direct engagement with the everyday life of subjects as observed by an unobtrusive camera" (ibid.). The use of an 'unobtrusive camera' made the students conclude that this one is an 'objective' kind of documentary that 'observes subject' and 'shows life', just like in the case of 'animals', 'people', 'the environment' and 'natural phenomena' and it uses techniques such as 'voiceover (comments)', 'music' 'long takes of secret or handheld cameras'. In contrast to the expository documentary, where voiceover is used both to narrate the events and comment them, in the observational documentary the events speak for themselves, so voiceover is used only for

extra comments. The last documentary mode analyzed in this table (Table E, Appendix I), the participatory (interactive) documentary, is considered by Nichols (ibid.) to emphasize

> the interaction between film-maker and subject. Filming takes place by means of interviews or other forms of even more direct involvement from conversations to provocations. Often coupled with archival footage.

Based on this definition, the students considered that 'interviews, voiceover (comments & narration), stills, close-ups, establishing shots, use of 'I'' characterize this documentary type, whereas its aims are to 'inform', 'entertain', 'influence' and 'promote' and apparently it is a 'subjective' kind of work, dealing with subjects like 'travels', 'biographies' and 'gastronomy'. In this documentary mode, the 'close-ups' are usually used in the 'interviews', the 'stills' are part of the archival material, and the use of 'I' is indicative of the 'subjective' point of view.

According to the above analysis, students drew the conclusion that their documentary on the history of their school area would be a hybrid type of expository and participatory documentary, as they wished to present the facts about the area history, but also they wanted to be part of the documentary and show it from their own point of view.

> Evi stated, 'Then, our documentary will be partly expository because we want to present the real history of our area, and participatory as we also wish to participate and show modern Tampouria through our own eyes' (quotation from my journal).

After analyzing the Narrative Theory of a media text, "I asked the students to apply it to a famous film they had seen. Helena analyzed the structure of "The Pirates of the Caribbean – Part I" and Angela the structure of "Troy". Then Erlid drew the conclusion that the same kind of structure could be applied to literature stories like "Odyssey". I answered that he was right because all texts, both audiovisual and print, have a narrative, that is a structure with a beginning, a middle and an end" (quotation from my journal). Later on, during the Film Glossary analysis, "when I introduced the term 'weenie', Angela exemplified it by referring to Beautiful Helen as the weenie of the film "Troy" (ibid.). Here we see that the students were viewers of global popular films as both Helena and Angela chose such films to apply the taught theory and in this way, they applied the academic material taught at school to their already informally acquired

knowledge outside from school (Buckingham, 2003; Burn and Durran, 2007). As for Erlid, he made an association with taught material from the Ancient Greek Literature module, that is an element of his official education, and in both cases the cultural taste of the students was expressed as they referred to audiovisual or print texts that they had been exposed to and liked and which belonged to their cultural capital (Bourdieu, 1984) acquired either from the media or their formal education.

6.2.2 Making the documentary

During scriptwriting, Helena offered to prepare a piece of writing on modern Tampouria. One of the paragraphs of her work was indicative of the cultural taste (ibid.) of this area youth, including herself. She wrote, "Concerts, parkour and dance competitions are organized among teenagers, and also cultural events and various other happenings." She referred to activities such as 'concerts', 'parkour' and dance competitions', typical of the 21st century youth culture, whereas the phrases 'cultural events' and 'other happenings' stress the importance they had in the cultural life of these young people, that is why they were mentioned as part of their lifestyle (Bennett, 2001, p.1). The common interests and activities that united young people and created "distance between themselves and more mundane everyday life institutions such as the family, school" (Bennett, 2001, p.5) were indicative of the youth culture. We should also mention that when discussing the documentary shots, "Helena asked me if they could shoot their friends who are doing parkour and therefore present an activity of the young people of modern Tampouria" (quotation from my journal). In this way, she stressed not only the young people's cultural taste (Bourdieu, 1984), but also her need to express their identity, as she was one of them.

From a socio-cultural perspective (Fairclough, 1995), we see that the cultural taste (Bourdieu, 1984) and teenage identity in this case were formed by various factors. It is the influence of the peer culture and youngsters' tendency to imitate their friends. The media also play an important role in that, as they project such activities and events through advertisements and also broadcast of their video-recordings, and of course the surrounding urban environment, where these activities flourish. The above mentioned activities were born in big cities' suburbs and they were a means of expression of the working class youngsters

living there. So, even now that they have been widely adopted, the urban landscape still favours them. Another important factor is a person's inclination and personal interest in these kinds of cultural forms, whether s/he likes them and can be expressed through them. Last but not least, we should mention the role of the family and formal education. Although their role is long-term and not overtly influential as it undergoes criticism by the youth, the acceptance of these subcultural forms in these environments and their legitimization or even the lenience towards them, or the criticism of them and their rejection can cause two different reactions of the youth. On the one hand, they can urge them to adopt these cultural forms as part of their youth subculture and identity and as a kind of revolt against the established order represented by the parents, the teachers and in general the adults' world or they can discourage young people from adopting them and be skeptical against them. As it can be deduced, Helena belonged to those who had adopted the youth subcultural forms and expressed her differentiation through them.

Later on, while shooting graffiti in Selepitsari park,

> there was an open space for concerts where Popi and Antigoni started dancing breakdance. When I saw them, I suggested shooting them instead of their friends doing parkour and they all liked the idea. Angela and Evi shot them in turns. (ibid.)

Therefore, the spontaneous activity of these two girls, which was part of their lifestyle (Bennett, 2001, p.1) and their cultural taste, and belonged to their lived cultural context (Williams, 1961, p.66), became a shot of their documentary, illustrating an aspect of youth culture. In multimodal terms, this scene (Fig.7) combined the shot of the girls dancing, accompanied by the 'Radek VS. Amélie' music track, and the narration of Helena's piece of writing referring to the youth's activities; so the image in form of recorded dancing, the music, and the spoken word in form of voiceover were all different modes put together to illustrate the youth's activities and express their cultural taste as part of their youth popular subculture (Storey, 2009), and their way of artistic expression that gives voice and empowers them as part of their identity (Gibbons, 2010; Goodman, 2003). Moreover, because of the influence of the global popular culture on these young people's activities and of its adaptation to their Greek, local reality, we can talk about the glocalization phenomenon (Askegaard and Kjeldgaard, 2006, p.231). More precisely, these teenagers participated in

concerts and competitions organized in the squares of their town, just like abroad, but very often the international kind of music they listened to, such as low bap, was written and sung in Greek by Greek artists. In this way, this global art form expressed their own worries and concerns in their mother tongue and was part of their lifestyle. It constituted then a creative assimilation of a USA influence. When it comes to lifestyle, in his study of modern identity Giddens (1991, p.5) mentions that an individual has to make his/her choice of lifestyle through "the dialectical interplay of the local and the global". Therefore, one aspect of a person's identity is his/her lifestyle, a glocal (Askegaard and Kjeldgaard, 2006) result in the context of modern times and especially for younger generations.

Fig.7 Shot 61 of Table F, Appendix I: Girls' breakdance

Furthermore, these cultural activities, and especially the 'parkour and dance competitions', are strictly part of the youth popular subculture. They are a means of expression but also of differentiation from the dominant and parent culture. According to Storey (2009, p.80), the hegemony theory of Gramsci is based on a consensus between the dominant and the rest of the social classes. The mass is manipulated intellectually by the powerful class which can present its needs as the needs of the whole society, through the consumption of cultural products. And this is the case with the young subcultures, too. In the beginning they appear as containing oppositional meanings (Storey, 2009, p.81) and expressing a kind of resistance to the already established order, represented by the older generations including their parents and teachers, but gradually the market incorporates these new trends and commercializes them. Low bap music, parkour and dance battles have been so much expanded nowadays among young people all over the world that they no longer express only a certain group's resistance, but also a fashion. They are a mixture of authentic and commercial, "what Gramsci calls 'a compromise equilibrium'" (Gramsci, cited in Storey, 2009, p.82). As a consequence, these cultural preferences and

expressions are not clearly an alternative cultural taste (Bourdieu, 1984) and identity expression as young people may think, but they carry the dominant class and the market's intention to incorporate and make profit of them. In support to that, we can state Bennett's (2001, p.8) view that "the appearance of music and style-driven youth cultures at a more widespread, increasingly global, level began to occur when youth became a distinct consumer group".

In support to the glocalization (Askegaard and Kjeldgaard, 2006) and the hegemony theories (Storey, 2009) present in the cultural taste (Bourdieu, 1984) of these teenagers is the choice of the music used as soundtrack for their documentary. In the beginning (Shots 1 & 2, Table F, Appendix I), in the parts referring to the Greek refugees from Asia Minor (Shots 20-23, Table F, Appendix I) and in the end (Shots 64 & 65, Table F, Appendix I) of the documentary, they used the introduction of a low bap song called "Pythagoreion", sung by the Greek group 'Terror-X-Crew' (2001). This song was chosen after Helena's suggestion ["When discussing the soundtrack of the documentary, Helena came up with a low bap song that she had on her mobile phone and talks about the Greek refugees from Asia Minor" (quotation from my journal)] for the beginning and the end, as well as for the shots referring to the refugees because Tampouria, their area, is related to them and also because the first instrumental part of it would not cover the narration of the documentary while it is typical music of the refugees' motherland. In a broader socio-cultural sense (Fairclough, 1995), with this choice they expressed their preference for a global kind of music, low bap, with strong local influences, though, as its theme is drawn from the local Greek history, its lyrics, and the rhythm in its instrumental introduction are Greek, too. So, a glocal (Askegaard and Kjeldgaard, 2006) cultural product was chosen as part of their cultural reality, object of their cultural taste (Bourdieu, 1984) and lifestyle (Giddens, 1991), and means to express their identity through the projection of their self (ibid.). The choice of a low bap song was also indicative of the majority of the students' social class. Helena introduced it and it was approved without major objections as most of the students listened to this kind of music. Nevertheless, there was an objecting minority who did not directly approve of it and which case will be studied analytically in chapter 8. Low bap is a kind of hip hop, mainly popular in working class suburbs of the Greek cities. It has not been totally adopted by the

wider youth community yet and therefore, it was typical of these students' cultural capital (Bourdieu, 1984) and their teenage and local identity, related to their urban neighbourhood.

At the same time, the students moved within the frame of the hegemony theory (Storey, 2009), as they chose products of the youth popular subculture, which were still big commercial hits. This is even more evident by the option of the two other music tracks. They chose "La Valse d' Amélie" by Yann Tiersen (2001) as the main theme of their documentary because it is instrumental and it would not prevent the narration from being well-heard. Furthermore, it was a relaxing kind of tune, appropriate for historical narration and most importantly, it also had a breakdance remix ("Radek VS. Amélie [BreackDance Evolution]" by Marionette (2007)) that could be used when referring to modern Tampouria. As mentioned in my journal, "A song that everybody liked was "Radek VS. Amélie [BreackDance Evolution]" and they thought that it would be appropriate for the part of modern Tampouria and that they should find a more classical song for the historical part of the documentary. Then Evi suggested that "La Valse d' Amélie" (Tiersen, 2001) with the instrumental violin music was excellent and she played it on her mobile phone. They all agreed on that." So, when they narrated the 'past' of the area and they illustrated the 'classical' culture, they used the original track because that classical instrumental track could stand for history, a representation coming from the media influence and the kind of music they use when they project documentaries or archive material of past events. On the other hand, they turned into its breakdance version when referring to modern Tampouria, as this music track was more appropriate for the 'present' because these students lived in it and that was typical of their own cultural taste (Bourdieu, 1984) and an element of their popular culture.

Another aspect of their documentary that expresses this 'present – past' axis the students worked on is the choice of the colour schemes. In order to serve the documentary-making purposes, we could say that they used natural colours to show the 'present' and sepia or black-and-white to refer to the 'past'.

> When discussing the visual part of the paragraph referring to the administrative evolution of the village of Keratsini, Evi suggested, 'We could use the sepia effect since this shot (Shot 16, Table , Appendix I) talks about the past'. The other students agreed and they applied this

effect to the dynamic shot of the pedestrian road showing the passing of time (quotation from my journal).

This is also shown by the various sepia or black-and-white stills and videos used by the students to show the 'past' (Shots 10-12, 20-23, 35-38, 40-51 & 54, Table F, Appendix I). It is evident here that the students used their already acquired experience of professional documentaries and applied it to their own. As the documentaries use old sepia or black-and-white footage for evidence (Nichols, 2010), the students did the same, either by finding archival photos in sepia or in black-and-white, or by adding the sepia or black-and-white effect on contemporary stills. In the socio-cultural context of creation, the students' cultural capital (Bourdieu, 1984) was revealed as they made use of it that they had acquired from their previous documentary-viewing to create their own documentary 'past' atmosphere. Apart from their documentary-viewing experience, which informed the technical part of the representation of the 'past', the content of it was the product of various factors. The 'past', not experienced by the teenage students who were not alive then, was an image in their minds formed by the reading of history books and the exposure to archive material, the media projection of documentaries or archive material about past events, family narrations with the use of visual material, mainly photographs, and even the collective cultural memory (Straub, 2008) of how life in the place used to be. According to Halbwachs (1925, cited in Marcel and Mucchielli, 2008, pp.142-143), "the collective memory is made of those "instruments" used by the conscious individual to recompose a coherent image of the past"; it is not a stable and fixed, but a vague concept produced by the family, the social class, the religion, and even the aspirations of a community, related to its local identity. Therefore, we will analyze it further more in the Identity chapter of the documentary-making project, while trying to speculate how these students' collective cultural memory (Straub, 2008) was formed. In multimodal terms, some original old sepia or black-and-white stills (Shots 10-12, 20-23, 35-37, 44, 45, 47-49, 51 & 54, Table F, Appendix I) or a few contemporary stills with the black-and-white effect (Shots 38, 40, 41, 43, 46 & 50, Table F of Appendix I), a contemporary video with black-and-white effect (Shot 42, Table F, Appendix I), and a contemporary video with sepia effect (Shot 16, Table F, Appendix I) were combined with low tone, instrumental music and a relevant voiceover (narration)

or with just a talking head, without any music, to refer to the 'past' and become as believable as possible through the contribution of various modes.

Screengrabs		
Shot description	Old black-and-white still of the entrance of St. George church	Still of Karaiskakis' painting in sepia

Fig.8 Shots 11 & 12 of Table F, Appendix I: Original black-and-white and sepia stills used

Screengrabs		
Shot description	Dynamic shot of a pedestrian road in sepia	Black-and-white still of the old butcher's shop sign

Fig.9 Shots 16 & 41 of Table F, Appendix I: Contemporary video with sepia effect & contemporary still with black-and-white effect

The issue of the representation of the 'past' is met throughout the documentary-making process.

> When using the still of the old butcher's shop (Shot 40, Table F, Appendix I), Foteini suggested, 'Why don't we add the still of the shop sign as well (Fig.9)? It is an old-styled sign made of marble with a lot of detailed information and with the old phone number of the shop on it. It consists of five digits, whereas phone numbers now consist of seven. This is indicative of the past' (quotation from my journal).

This girl's cultural taste (Bourdieu, 1984) and her conception of the 'past' were reflected on details concerning life then and derived from her parents' and grandparents' narrations, as this information is usually revealed in such occasions. The five-digit phone number on the sign and its material ('marble') were proof of the authenticity of their still and an appropriate way to represent the 'past', as representation is one of the main functions of media literacy (Buckingham, 2003; Burn and Parker, 2003). Moreover, the issue of representation came up again when the students wanted to talk about

Tampouria as an area of hosting Greek refugees of Asia Minor and its evolution throughout time. The shot of the refugees' area which has still remained almost intact (Fig.10) gave them satisfactory material for their documentary and the representation of the 'past'. As mentioned in my journal,

> This area has kept the architecture of the past with narrow lanes and small houses with yards full of flower pots. There is also a small square with trees and birds singing. Caterina commented on the architecture, 'It is so nice here, as if we were in a coastal town!' On the other hand, Antigoni paid more attention on the location sound, 'Let's keep the location sound with the singing birds when using the shot of this area.'

So, the adjective 'nice' used by Caterina for the traditional architecture and the 'singing birds' lacking from the modern city of Piraeus were for the students reflections of the past, and as a consequence, elements adequate for its representation in their media text. At the same time, they were indicative of their cultural capital (Bourdieu, 1984); that is of how they expected the past to be, based on their cultural experiences so far deriving from the historical documentaries they had watched and the visual material of books or other printed material they had read, and of their cultural taste (ibid.), as they both liked these elements. Additionally, they chose to combine just three modes, the image in the form of a panoramic shot, the location sound, and the relevant narration in order to refer to the history of the neighbourhood and represent its 'past'. The music track was omitted, as the location sound was considered more indicative of the spoken words. We can speculate that this combination brought in their minds their family narrations referring to the 'good old times' when there were small houses in the neighbourhoods of the capital and there was no traffic or much noise. Moreover, the media representations of the Greek capital in the first half of the 20th century are of the same kind, as the Greek films and archive material of those days depict this kind of city.

Screengrab	
Shot description	Panoramic shot of the refugees' neighbourhood in Keratsini

Fig.10 Shot 24 of Table F, Appendix I: The intact refugees' area

Another cultural aspect belonging to the 'past classical' culture of the Greek students is Karagkiozis shadow theatre. It is a traditional Greek folk shadow theatre that was an enjoyable kind of entertainment both for the adults and the children in the past but now it mainly addresses children. It dates back to the period of the occupation of Greece by the Ottoman Turks and it was a satirical kind of performance through which the occupied Greeks could enjoy themselves and make fun of their occupants in a hidden way. In the 19th century, the leaders of the Greek Revolution against the Ottomans even used the attendance of these performances as an alibi to meet secretly without attracting the Turks' attention. This Greek tradition is now considered old-fashioned and has started being abandoned. Nevertheless, as all Greeks have attended Karagkiozis performances in their childhood and have laughed with them, this kind of shadow theatre raises pleasant childhood memories for them.

> That is why the Greek students enjoyed it when the talking head referred to it in his narration about Tampouria of the past (Shot 50, Table F, Appendix I). On the other hand, Angela and Selvia, who are both children of Albanian immigrants in Greece, mentioned that Karagkiozis performances are still on in the area but that they don't like this kind of shadow theatre. So, when I explained them the history of the theatre and its connection to the Greek history and the Greek Revolution, they were both impressed (quotation from my journal).

In this case it becomes evident that the students' cultural taste was dependent on their cultural capital and the cultural experiences they were carrying from their habitus (Bourdieu, 1984, p.101), also defined by their national identities. So, we see how the students' taste and preferences derived from their lived cultural context (Williams, 1961, p.66), a parameter of which is nationality and national tradition. The attendance of Karagkiozis theatre was a Greek kind of folk childhood entertainment with deep roots in tradition and that is why it was a differential element between the Greek and the immigrant children's cultural experience and cultural capital (Bourdieu, 1984) acquired outside from school. The role of the school would be then to present this Greek cultural element in a more systematic and academic way to the students, so that its role and importance for the Greek culture would become conceived by all of them and the knowledge of it would be part of their academic capital later on.

Additionally, the use of various graffiti shots as a way of presenting modern Tampouria as the 'home' of many young people (Shots 56-59, Table F,

Appendix I) is also indicative of the students' cultural taste, as this kind of global art prevailed in their preferences and was part of their lifestyle, it belonged to their lived cultural context, and was a glocal (Askegaard and Kjeldgaard, 2006) kind of cultural work, as it combined the international art form of graffiti with the local themes of Tampouria area. According to my journal,

> Evi suggested, 'There are nice graffiti in Selepitsari park and we should take shots of them'. So, we went to the park and she took up the role of the camerawoman. She even knew some of the people who had made those graffiti and she got excited for shooting them.

As we see, Evi not only stood for graffiti as an artistic form that belonged to teenagers' cultural taste, which was the product of various influences including peer culture, international media and the urban landscape, but also she could judge them and distinguish the worthy ('nice') ones. As she explained, "They are nice because they are well-designed, the colours are impressive and their themes are original" (quotation from my journal). Therefore, Evi valued them because they were aesthetically beautiful in terms of design and colour and because of the themes they treated. She approached them in a holistic way, fact which proved her artistic identity and knowledge of this art form. Furthermore, having the chance to shoot and include them in their media text gave her satisfaction ('she got excited') and this is one more proof of the affective function of media literacy. In a later stage, when editing the documentary, she mentioned,

> We should use the graffiti depicting a rose for the narration part of 'Today the area is the 'home' of many young people' because the rose we see is a flower in blossom and it can stand for the youth (quotation from my journal).

Here Evi made the connection between her cultural taste concerning an art form that she liked and expressed herself with her identity as a young person symbolically shown by a 'rose', 'a flower in blossom'. So, this rose graffiti (Fig.11) had a strongly representational function (Burn and Parker, 2003, p.6) for the students, as it reflected both their cultural taste and their identity. It was also proof of Giddens' idea of the "reflexivity of the self" (1991, p.7), which is a process including one's thinking about him/herself, as part of his/her identity. In multimodal terms (Kress and van Leeuwen, 2001), the students put together the colourful graffiti shots with an emphasis on the red 'rose', 'Radek VS. Amélie' music track, and the narration referring to the 'present' of Tampouria in order to

represent current times through the use of modes that were complementing each other.

Fig.11 Shot 59 of Table F, Appendix I: The rose graffiti in Selepitsari park

What is more, graffiti is a typical feature of the youth popular subculture that has been highly commercialized, according to the hegemony theory (Storey, 2009). In the past, it was a way of expression of underground youth groups but nowadays, there are even graffiti crews who paint surfaces for money. The most striking graffiti used is the last one (Fig.12) that Foteini asked her brother, a 19-year-old boy, to make for the needs of the documentary. As mentioned in my journal,

> Foteini: 'Miss, have I told you that my brother can make the graffiti we want for the closing shot of the documentary?'
>
> Teacher: 'Really? We would appreciate his help.'
>
> In one of the previous sessions the students had suggested that since modern Tampouria will be presented in the last part of the documentary, it would be nice to finish it with some graffiti of the word 'Tampouria', as there are many graffiti in the area, but no one from the group could make it. So they had said that they would ask their male friends and brothers graffiti-makers to make one for us voluntarily.

The students chose to end their work with a typical representative of their popular subcultural taste which would also reveal their local identity, the fact that they come from the area of Tampouria, the students' social habitus (Bourdieu, 1984, p.101). So, this graffiti was again a glocal (Askegaard and Kjeldgaard, 2006) cultural product, as the global art form treated a local theme and the name of 'Tampouria' was painted on it in the Greek language. In support to the glocal (Askegaard and Kjeldgaard, 2006) graffiti shot used, the students used the introduction of the glocal low bap song "Pythagoreion" (Terror-X-Crew, 2001) and the voiceover with a song lyrics referring to Tampouria, combining again all modes to serve their purpose. As for the preference of Greek over English, present not only in the case of the graffiti but

also in the process of documentary-making, that was another evidence of their local Greek identity expressed through the use of their mother tongue. In most sessions' journal my last comment was "This session was mainly carried out in Greek but the film grammar terms were used in English" (quotation from my journal).

Screengrab	
Shot description	Still of "Tampouria" graffiti
Shot narration	And as a conclusion, we will mention the lyrics of the famous popular singer Stelios Kazantzidis in the song "Hello immortal Piraeus", written by Michael Genitsaris: "Hello immortal Piraeus, tonight I am making a rush in Zea, in Lipasmata (area of a fertilizers' factory) and in the famous Tampouria".
Description of music track	Low tone, instrumental music, introduction of the Greek low bap song "Pythagoreion" by TXC

Fig.12 Shot 64 of Table F, Appendix I: 'Tampouria' graffiti

In the end of their documentary, the students felt the need to unite the 'past' with the 'present' of the area so as to summarize in a way the double identity of this place, what it meant to the elders and what it meant to them. So, when the graffiti with the name of Tampouria was shown, which was a contemporary popular kind of art, the narration chosen were the lyrics of a Greek popular singer of the past – known to them by their home environment, a common song for the generation and the working social class of the students' parents –, who referred to the port of Piraeus and mentioned the neighbourhood of Tampouria (Shot 64, Table F, Appendix I), while they chose the introduction of "Pythagoreion" (Terror-X-Crew, 2001) low bap song for soundtrack. An extract from my journal also reflects the initial clash between the 'present' and the 'past' and their final reconciliation,

> As far as the ending is concerned, in a previous session students had decided to use some lyrics of an old popular singer's song referring to Tampouria, but now the following dialogue took place:
>
> Helena: Miss, we better finish the documentary with the words from the paragraph I wrote "Our area is our home and our home is our area" and omit the singer's lyrics.

Teacher: As you wish. What do the others think about it?

Caterina: No, we should keep the lyrics because if the image shows Tampouria graffiti and at the same time the narrator utters the old singer's lyrics, it is a combination of the present and the past and it brings us back to the title of the documentary which has to do with the present and the past of the area. It is like remembering the past and living the present. Otherwise, if we conclude just with a reference to the present, it is like ignoring the past.

Selvia: That's right! I like the way Caterina puts it. Let's keep it!

Teacher (addressing the rest of the students): How about the rest of you?

Popi: Let's keep it as it is.

So, the rest of the students also agreed and they kept the last shot in its initial form.

For Helena, it was important to stress in the very end of their media text that their 'area' was their 'home', their habitus, in Bourdieu's terms (1984, p.101). It defined their field of action where these youth acted and were defined as personalities and social actors. She wanted to put the emphasis on the present popular culture that reflected her local and social identity, revealed by her lifestyle (Bennett, 2001; Giddens, 1991). On the other hand, Caterina and the rest of the students seemed to have a more rounded idea of culture and identity. They felt the need to express the historicity of their area, not to 'ignore' its past, and also connect this conclusive part of their media text to its title, which included both the present and the past of Tampouria. When approaching these choices in relation to the socio-cultural context where they were made (Fairclough, 1995), we could say that the students expressed the popular cultural taste not only of the present but also of the past generations and even managed to reconcile these two on the basis of their common love for their homeland, which was also their social habitus that defined their lifestyle, their cultural preferences and their local identity throughout time (Bourdieu, 1984). This different approach of popular culture by members of the 'present' youth stresses the fluidity of the youth subculture, as some of its representatives were more assertive, like Helena, whereas others, like the rest of the students participating in the dialogue, ranged between the typical forms of youth subculture and more 'classical' cultural forms belonging to the adults' cultural context. All of them had been exposed to these cultural forms and most of them preferred to reconcile the two and not totally reject the older 'classical' popular

culture, casting in this way doubt on the youth subculture diachronic character, which has existed as a cultural phenomenon since the end of World War II, but changes cultural forms and trends periodically, as stated by Bennett (2001).

Another issue that came up here in relation to the fluidity of the youth subculture was that of social class. All students were working class teenagers, with the exception of Caterina who belonged to the middle class. So, the way she defended the 'classical' popular culture and her appreciation of its value showed the influence of her family background and her smaller need for revolt. She seemed to be satisfied by the role of her ancestors and felt the need to place the 'past' next to the 'present', as two equally important aspects of Tampouria. Most subversive cultural forms were developed in working class suburbs, where unprivileged youth felt the need to find a way to be heard (Bennett, 2001; Goodman, 2003). The more we move upwards in the social hierarchy, the more compromised young people seem to be. So, Caterina proved to be more culturally compromised than her classmates, but her belief that she was right made her present a persuasive argumentation and convince the majority of her classmates. In addition, her ability to develop a well-structured argument and her good command of the language was another feature of her middle class origin, as middle class people appreciate formal and informal education and encourage their children to study hard in order to get qualifications, find a good job and lead a quality life later on. Caterina's persuasive argumentation was stressed by Selvia's comment, 'I like the way Caterina puts it.'

Furthermore, the concept of homeland is worth analyzing as it has a special meaning in the Greek language and culture. Homeland is the place where people come from and also where they live. It refers to their place of origin, their motherland in other words, but also to the place where they live, have their daily routine and feel at home. In the conscience of the Greeks, Greece is their homeland, it is the country they belong to and they carry in their hearts whether they live there or abroad. So, it may be "a real or imagined homeland" (Cohen, 2007, p.4). Blickle (2002, p.4) states that Heimat, homeland in German, is a body part you cannot really get rid of, but in fact you do not want to get rid of. Being a Greek is a matter of ideology and national identity. The pride of belonging to this nation of long history is even more obvious in the Greeks of diaspora, as they live far away from their homeland, but they feel that they

belong there and that they carry a part of it in themselves. That is why they participate in Greek associations and organize a lot of cultural events related to their country of origin. Blioumi (2007, p.520, my translation) argues that the "concept of "Greekness" […] expresses the concept of Hellenism as a cultural set of fixed points of reference throughout the centuries." These points are taken for granted for a Greek and they include the cultural, national, religious, linguistic homogeneity and uniformity of the country population (Christopoulos, 2002, cited in Blioumi, 2007, p.520). Nevertheless, as the sense of Greekness characterizes not only the Greeks of Greece but also the Greeks of diaspora, we could say that the Greek nation is an imagined community because its members do not know each other and they will never meet all the others, but they all feel a kind of bond among them (Anderson, 1983, p.49).

The homeland idea, πατρίδα (/pa΄triδa/), meaning motherland in Greek, being feminine and appearing as a mother figure that Greeks are raised by but also are ready to shed their blood and die for in order to defend it (Cohen, 2007, p.5), comes naturally to a Greek. Nevertheless, it has become a complex concept due to the modern times immigration and the phenomenon of trans-culturalism. Since the arrival of big numbers of immigrants has been a quite recent phenomenon in the Greek society – it started in the 1990s and is still in progress –, the issue of national identity and the sense of belonging concerning the second generation immigrants is new and under discussion. These children are born and raised in Greece, the country they feel as their homeland; the language they speak as their mother tongue and the culture they experience as that of their dominant surrounding environment are Greek. According to Blickle (2002, p.4),

> Another aspect of Heimat will […] remain insistently part of geography, […] in the largest sense, of the country where one has grown up or at least lived for an extended period.

Nevertheless, their motherland is another country and that is why the sense of Greekness is complicated in their case. Half of the students participating in this project belonged to this category; Angela, Erlid, Selvia, Zaharoula, who were of Albanian parents, and Helena, who was half-Slovakian, half-Greek. According to Blioumi (2007), when a foreigner is integrated into another national society, there is a one-sided trans-cultural interaction in which the newcomer adopts

elements and adapts to the new social environment but not vice-versa. Therefore, the non-Greek students of this project defined their national identity by undergoing the process of adaptation and blending of their family national identity with the Greek one of the host country. This complex issue of the students' national identity will be further analyzed in chapter 7 about Identity.

As for the end titles, the participants of the project chose to reproduce the example of the commercial global and Greek documentaries and imitate the professionals as part of their own cultural capital (Bourdieu, 1984) derived from the exposure to the global and local media texts, from their lived cultural context (Williams, 1961, p.66). That is why they chose the neutral blue background with white fonts moving in the 'Scroll Up, Stacked' credits animation just like in the professional documentaries. As mentioned in my journal,

> They decided to create the end titles on a neutral background and not on 'Tampouria' graffiti still or on any other photo. It looked more professional in this way, according to Angela, and the others agreed.

The effect of the students' surrounding glocal (Askegaard and Kjeldgaard, 2006) culture on their cultural capital (Bourdieu, 1984) and therefore on their cultural taste also became evident because, even though the documentary was made in Greek with English subtitles, the end titles were not translated.

> Evi mentioned, 'We shouldn't translate them because in the foreign films the end titles are never translated into Greek. So, we don't need to do that if we want it to look as professional as possible' (quotation from my journal).

The way they used the Greek and English language was also proof of their Greekness, as they chose to make the documentary concerning their area history in their mother tongue, which was the local language, and then, they created the English subtitles to give a global dimension to their media text. As for their content, they included information about the documentary-makers and thanks to the people who contributed to its creation. Once more, their credits were a glocal (Askegaard and Kjeldgaard, 2006) kind of work, a combination of the global film industry techniques with the content that served the needs of the students. Their content was also supported by the music mode, the instrumental introduction of "Pythagoreion" (Terror-X-Crew, 2001) music track emphasizing the glocal (Askegaard and Kjeldgaard, 2006) character of the media text; the Greek end titles imitated a global professional documentary while referring to

the makers of a documentary treating a Greek, local theme. This documentary, as the final product of a cultural school project, was screened in the end-of-school-year feast, so it had to address the teenage students of the school and their parents and teachers, as well as the people in the Educational Office of Piraeus. So, the interpretive community (Buckingham, 2003, p.38) addressed was quite wide as it included people of various ages, most of them knowing the area of Tampouria.

6.2.3 Follow-up stage

When the documentary was screened, the 'real' local audience received it with enthusiasm because they had a "genuine concern" about its topic (Goodwyn, 2004, p.106). Most of these people lived in Tampouria. The ones who not only lived but also came from there found it touching, especially the part referring to the 'past', whereas the ones who only lived there found it interesting because they got informed about local history. In this way, the local community's cultural taste was defined by their interest in local history and/or their nostalgia for the 'past', and the orientational social function (Burn and Parker, 2003, p.6) of this media text was accomplished as it addressed its audience successfully, by raising comments and emotions.

> As each student kept a copy of the documentary, Caterina's father and brother watched it at home, before it was screened at the school feast, and according to Caterina, 'My father liked it a lot! My elder brother, who is 17, watched it twice because he not only liked it, but he also found it touching! As for my grandma, she loved it! She even wept because she found it very moving and felt nostalgia for the past.' All the other students had projected the documentary at home, too, and their parents got excited by their children's work. Helena's grandmother, who first saw it at the school feast, stood up when the documentary finished, she kissed me and congratulated me on offering her the chance to see the history of the area where she was born and had spent her whole life while her eyes were watering. My colleagues who watched it also liked it and congratulated us on our work, and the mathematics teacher even suggested that we send it to a short film festival. A group of 14-year-old boys from the school who saw the documentary came to congratulate me on this work and one of them told me, 'Miss, you mention here so many things about the area that we didn't know. It's really interesting! This is cool and nice stuff! Will you be in our school next year? If you are here, we would like to do something similar as well' (quotation from my journal).

As we see, Caterina used the verbs 'liked' and 'loved' and the adjectives 'touching' and 'moving' along with the verbal phrase 'she even wept' to express

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her family's reactions to the documentary. She also stressed the concept of 'nostalgia' which was typical of the older generations who had been living in the area for whole decades. Helena's grandmother's eyes were watering at the end of it and my colleagues also liked it and even considered it to be worth participating in a film festival, while the school boys found it 'interesting', 'cool' and 'nice'. Despite their age difference and their different way of expressing themselves, they all had a positive response towards this media text, the purpose of the documentary-makers was served as its representational and orientational functions (Burn and Parker, 2003) were fulfilled and the audience found in this media text a way of expression of their cultural taste, deriving from their common interest (Goodwyn, 2004) in local history and the reflection of their local identity, which was part of their self (Giddens, 1991).

This interest of the documentary-makers in local history becomes apparent in their statements in the follow-up questionnaire (Questionnaire C, Appendix II). They were divided into those whose families came and had lived there for years and the children of Albanian immigrants who had settled in the area. The second-generation Albanian immigrants who had not learnt the local history through their parents' and grandparents' narrations all referred to the fact that they got informed about the area they inhabited. Zaharoula stated when answering the question "Did you enjoy working on this documentary project? Why, or why not?", "I enjoyed working on this documentary project because through this process I discovered a lot of interesting things that I didn't know before." Angela also mentioned, "I liked dealing with this project because we learnt a lot of information about the area we inhabit. It was worthy." Erlid wrote, "I liked dealing with this project because I learnt a lot of things about the area of Tampouria that I didn't know before." Last but not least, Selvia stated, "I really liked dealing with this project because I learnt a lot of things about my area, things that I didn't know before." All four students used verbs and adverbs that stressed the joy deriving from working on this project ('I enjoyed', 'I liked', 'I really liked') and it was connected to the process of learning the local history of the area. Zaharoula's tone was more objective towards the area but she stressed the discovery in the process of learning ('I discovered a lot of interesting things'). Moreover, the use of the adjective 'interesting' was indicative of her cultural taste (Bourdieu, 1984); her likeness was connected to

topics of her reality, the area where she lived, which was 'discovered' by her. Angela kept an equally neutral tone in her approach of the area. She used the phrase 'the area we inhabit'. She did not seem to feel that she belonged there as she used the verb 'inhabit' as if she were temporarily living there, but the use of the pronoun 'we' showed that she felt part of the local community which consisted not only of locals, but also of many immigrants, so she could speak on behalf of them. Then, the adjective 'worthy' was indicative of her cultural taste (ibid.) and the satisfaction she got from learning new things about the history of her surrounding environment. Erlid, in is turn, was also neutrally talking, as he referred to 'the area of Tampouria'. On the other hand, Selvia's statement was more personal in the way she approached and felt about Tampouria; she called it 'my area'. The use of the possessive adjective 'my' showed her strong sense of belonging to this area despite her real origin; this phrase in connection with the verbal phrase 'I really liked' clearly express her cultural taste (ibid.) connected with the topics concerning her environment. On the one hand, the above statements revealed the affective function of media literacy as students experienced satisfaction when working on this project, both because of the interesting topic of local history and of the chance they had to discover it themselves and then represent it in their own way. So, Goodwyn's (2004, p.104) suggestion that a key point in documentary-making was the choice of "a subject of importance to the producers" was confirmed, while the representational function (Burn and Parker, 2003) of media literacy was stressed.

As for the Greek students, they also expressed their interest in local history as an aspect included in their cultural taste (Bourdieu, 1984), since it concerned their immediate environment. Antigoni wrote, "I was impressed by what I learnt through the project about the history of my area." Foteini stated, "I learnt a lot of things about my area" and Popi, "I enjoyed this documentary project because I dealt with the history of my area, of the place where I grew up." Caterina elaborated even more, "Of course I enjoyed working on this documentary project. The idea was wonderful because we dealt with something that had sense." These girls used the verbs 'impressed' and 'enjoyed' to express their cultural taste (ibid.) and once more, the affective role of this media project. Their satisfaction derived from 'learning' and 'dealing with' the local history, a subject

of interest to them as it was connected to their immediate environment. Moreover, it is worth mentioning that all three had a strong sense of belonging there as they all used the possessive 'my area' and Popi the verb 'I grew up', which stressed her long stay and connection with the place. In fact, they were all born and grown there and so did either both or one of their parents. Therefore, they had a strong sense of the historicity of the place as whole generations of their families had lived there and that is why two of them used the noun 'history' in their answers. These students also had the chance to 'learn' and 'deal with' a topic they liked and present it to their audience (Goodwyn, 2004), so their cultural taste (Bourdieu, 1984) was a product of the representational function (Burn and Parker, 2003, p.6) of this media literacy project. Apart from all the above, we could say that the area of Tampouria played for all these students the role of the habitus in Bourdieu's terms (1984, p.101). It was the place where they lived and acted and which defined themselves as social beings, either as locals or immigrants. So, this place defined them, their lifestyle, their social status and cultural taste and at the same time became a subject of study for them.

6.2.4 Conclusion

Summing up, we could say that

- the students' cultural taste was formed both by their already acquired outside from school cultural experience and their official education which contributed to the transformation of their cultural into academic capital (Bourdieu, 1984), when possible.
- their glocal (Askegaard and Kjeldgaard, 2006) youth culture and the treatment of the 'past' and the 'present', both in terms of content and of selection of the means available during their media production (Kress and van Leeuwen, 2001), were also present in their work revealing different approaches of the cultural resources by different students whose backgrounds and therefore national, social, and cultural characteristics varied.
- their multiple identities – teenagers, working or middle class youngsters, Greeks or Albanians, media consumers and producers – were projected and expressed through this documentary-making project.

- the students played the role of social actors (Bourdieu, 1984) who lived and created in a specific environment, their habitus (Bourdieu, 1984, p.101), they had adopted a specific lifestyle and that was evident in their preferences and cultural choices, and expressed through their media text.

Chapter 7 Main project data analysis: Documentary-making of "Tampouria of Yesterday and Today" – The Cultural Function: Identity

7.1 Introduction to Identity

The identity is an issue closely related to the artistic expression of the students, as it is revealed consciously or unconsciously through their works of art, and in this case through their participation in this media project and the design and production (Kress and van Leeuwen, 2001) of their own media text, the short documentary on their school area. As it has become evident through the analysis of this project data, various aspects of the students' identity were revealed; their local identity related to their Greekness or foreignness and their collective memory (Marcel and Mucchielli, 2008, p.142), their glocal (Askegaard and Kjeldgaard, 2006) youth identity, formed by a combination of global and local youth influences, their identity as documentary-makers, and of course their personal identity, related to their own characteristics that differentiated them from the other members of their group.

7.2 Pre-project students' conception of their identity

In the pre-project questionnaire (Questionnaire B, Appendix II), when explaining why she chose to participate in this project, Helena answered, "I'm a creative type of girl and I would like to show my ideas to the others." Evi in her turn wrote, "I like doing a lot of things as I am a creative person and I would like to have a different experience." Both cases show these girls' self-awareness and also self-knowledge. They seemed to know who they were and what they could do and they overtly stated that. Both of them characterized themselves 'creative', Evi referred to the fact that she liked 'doing a lot of things' where the quantifier 'a lot of' stressed her multi-faceted personality, and when talking about the purpose of participating in this project, Helena made reference to the representational and orientational functions of media literacy (Burn and Parker, 2003, p.6), as she wanted to 'show' her ideas to other people, whereas Evi did it for gaining 'a different experience' and apparently develop herself. So, Helena's intention was more communicative whereas Evi's more internalized. Helena's communicative intention was also confirmed by her statement in the follow-up

questionnaire (Questionnaire C, Appendix II), when answering the question "Did you find this project useful for the development of your communication and collaboration skills? Why, or why not?", "I could show up my creative side and socialize more by working with other people". Here she restated how important it was for her to feel 'creative', whereas she gave a different dimension to communication during documentary-making. She did not refer to the communication with the audience, but to that with her peers that led to their common work. In the same questionnaire, Evi also stressed the creative aspect of the project when answering whether she enjoyed working on this project. She wrote, "It was a new and very creative experience". Once again, what seemed to be important to her was the innovative but mainly the 'very creative' character of the documentary-making process.

As already seen in the previous chapter, both girls had artistic skills; Helena dealt with photography and Evi with painting. I also noted in my journal that "Evi came up with more artistic ideas as for the camera angle and movement in comparison with the other students" and during editing that "she was confident and came up with nice ideas. Her artistic point of view was obviously more elaborate than the other students'". The students' artistic skills were related to creativity, and they felt proud and powerful (the use of the adjective 'confident' stresses that) thanks to them. As Gibbons (2010) and Goodman (2003) suggest, the artistic expression gives voice and empowers young people, so it is their means to express themselves and therefore their identity.

Helena's identity as a young artist was also stressed by her sense of possession of her work. Before the beginning of the shootings, the students went out in groups to take photographs of the area that we could use as visual material in the documentary. "The photographs taken by Helena's group were good but she had edited them by adding a black frame all around each one of them and adding her tag at their bottom" (quotation from my journal). Even though these photographs could not be used for the documentary because they appeared as the work of one single student whereas it should be the result of teamwork, they were indicative of Helena's need to make her work identifiable 'by adding a black frame' and 'her tag'. To her, these were not just photographs of the area, but *her* photographs of it.

Another pair of students who revealed an artistic aspect of their identity in the pre-project questionnaire (Questionnaire B, Appendix II) was Foteini and Popi. When writing about their favourite pastimes, Foteini wrote, "In general, I like dancing", whereas Popi mentioned, "My main pastime is dancing." Both girls attended dance classes and Popi was also one of the two girls who danced breakdance for the needs of their documentary. The use of the verb 'like' by the former and of the nominal phrase 'main pastime' by the latter stress their conscious choice of this hobby as a way to express themselves artistically and reveal part of their identity. It was their 'voice' (Gibbons, 2010; Goodman, 2003) what set them apart from the other teenagers, but also what made them acceptable by them, as they danced hip hop and breakdance, globally popular dances among youngsters. Additionally, it was an embodied expression of their selves, a physical activity that revealed aspects of their personalities (Giddens, 1991).

Caterina also found a role for herself since the very beginning of the project. In the above mentioned questionnaire she wrote that she chose to participate in this project because "I like documentaries and I want to be the photographer and the camera operator of the short documentary we will make." The verbs 'like' and 'want' highlight her interest and motivation for this documentary-making project and the nouns 'photographer' and 'camera operator', which are the roles she would like to take up in this project, reveal her artistic identity, also reinforced by her answer to the question "Do you have any previous experience in camera recording and in-camera editing? If yes, what kind of camerawork have you done?" of the same questionnaire,

> I like working with a camera, that's why I want to become a professional photographer. I have some experience in shooting various subjects such as fashion, young people's style and landscapes.

Once again, the use of the verb 'like', but mainly the adjective 'professional' and the 'subjects' of 'fashion', 'young people's style and landscapes' show her conception of camerawork, a serious part of her life that could end up at becoming her job. So, Caterina saw herself not only as a student who would have the experience of a different kind of project, as Evi did, but even more as a future professional who would take the first step in her career through this project. The choices Caterina made contributed to the development of her

personality, the exploitation of her potential, and the projection of her self, making it a reflexive project (Giddens, 1991).

7.3 Students' local identity

During the theoretical part of the project, I screened for the students a documentary on the Greek island of Samos whose creator, a teacher and amateur documentary-maker, visited our school and talked with the students.

> When Popi heard that the documentary would be about an island of the Aegean Sea, the following dialogue took place:
>
> Popi: The documentary will be about Samos, right? It is a nice island!
>
> Teacher: Have you been there, Popi?
>
> Popi: No, miss, but it is an island of the Aegean Sea and they are all beautiful.
>
> Teacher: Do you come from an island?
>
> Popi: Yes, from Sifnos. Actually, my dad comes from Sifnos (quotation from my journal).

On a 'micro' level of analysis (Fairclough, 1995), this dialogue between Popi, a Greek student, and me shows her sense of belonging to a specific area of Greece, the Aegean islands, and appreciating it. The use of the nominal phrase 'nice island', of the adjective 'beautiful' and of her sense of origin as she presented her father's motherland as her own, stresses the idea of homeland, or Heimat (Blickle, 2002), as a concept which has to do with geography and Anderson's (1983, p.48) idea of the imagined community of the Aegean, where she belonged. On a 'macro' socio-cultural level (Fairclough, 1995), Popi felt that she not only originated from an island of the Aegean Sea but also carried its culture with her, which defined her own local identity. The concept of the imagined community (Anderson, 1983, p.48) consists of various elements for a Greek. It is the place of origin, not only the country of Greece but the specific area with its geographical characteristics, its architecture, the physical features of the locals, and also the customs, mentality and lifestyle of its inhabitants. When it comes to lifestyle, we should refer to the clothes they wear, the food they eat, the jobs they do, their pastime activities, but even the music they listen to, the kind of entertainment they prefer and the education they receive.

Moreover, it is the mother tongue in the form of standard language and local dialect, and even the structure of the family and of the wider community.

Based on the case of Popi, who is an islander, we could make a comparison between the insular and continental Greece, which is unique because of the peculiarity of this country that has thousands of islands apart from its continental part. Islanders see the sea as a means of connection with the rest of the world and they feel free thanks to it. Of course, many of them make their living from it – they are seamen, fishermen, or work in tourism –, and enjoy doing activities such as fishing and water sports. That is why many islanders study Shipping and Tourism. Furthermore, people are usually more dark-haired, dark-eyed and dark-skinned, they wear lighter clothes, they have lots of dishes with fish and seafood, their local music is mainly dance music of quick rhythm, and their dialects are quite melodic. Moreover, the architecture of the islands has been influenced by their various occupants, mainly western European nations, while the fact that many families have their men work at the sea has made the families and therefore the local societies matriarchal and women have been emancipated and play a more dynamic role in the local societies. On the other hand, people from the mainland of Greece are afraid of the sea; they enjoy the safety that the inland offers them and they see the islands as isolated and unprivileged places, only worthy for summer holidays. They usually work in agriculture and farming, but also in the industry, and in their free time they do activities such as hiking, climbing or skiing, while their dishes include different kinds of meat and cheese. That is why they usually study Agronomics and Engineering, whereas the architecture of the inland has also been historically influenced by the occupants of the East, mainly the Turks. Apart from that, their smaller exposure to the sun and more humidity has led to their being more fair-haired, blue- or green-eyed and light-skinned, their local music reflects the long and tiring hikes on the mountains and therefore it is slower and heavier, and their dialects are heavier, too. The central role of the father in the traditional Greek continental families has led to the creation of patriarchal societies and that is why women are less active there. These are some main differences between the communities of the islands and the inland of Greece that have led Popi to categorize herself as a member of the former.

Another cultural element Popi detected in the documentary that was indicative of her cultural and local identity as a Greek from the area of the Aegean Sea was the recognition of 'Ikariotikos' dance. "When the documentary showed the performance of some traditional island dances, Popi recognized one of them, Ikariotikos (from the island of Ikaria, which is very close to Samos, and its dance is one of the most popular traditional dances in Greece)" (quotation from my journal). Once more, she expressed her cultural knowledge of traditional dances, a result of her cultural experience of living in Greece and frequently visiting its islands. It is worth mentioning here the role of the Greek traditional dances in modern entertainment. They are not considered to be part of the 'past', in clash with modern dances, but they are an aspect of it that is still present because it has an organic continuity. They were never abandoned by the Greeks, so they have always survived throughout whole decades; Greeks feel a strong preference for them, they listen to and dance these folk dances in every festive occasion (weddings, baptisms, parties, summer festivals, religious feasts, clubbing) and use them as a form of entertainment. They are so popular even in modern times that young music groups make remixes of them with modern beats, combining in this way the global with the local music elements and making a glocal (Askegaard and Kjeldgaard, 2006, p.231) kind of cultural product. Even DJ Tiesto, the official DJ of 2004 Athens Olympic Games, used remixes of traditional Greek songs to play in the venues, one of which was 'Ikariotikos' (2004) by the Greek group Palyrria. So, even if it would be expected for a teenage dancer to prefer the modern dances of her era and ignore, get bored or totally disapprove of the folk cultural elements, we experience a case of survival of the traditional dances in the current national culture and their integration even in the youth culture, both in their original and their adapted forms. Therefore, Popi's cultural capital (Bourdieu, 1984, p.13) became evident and defined her local identity of Greek islander along with her own personal identity as a dancer, as already mentioned.

Blickle's (2002) and Anderson's (1983, p.48) ideas of the homeland and imagined community respectively were also valid for Foteini, whose mother came from Crete and she felt that she was of Cretan origins and was very proud of it. Cretans are considered to be a proud race, who organized their own fight against the occupation of the Ottoman Turks and who are very close to tradition

because of being geographically isolated from the rest of Greece; therefore they keep their characteristics and are not so much affected by the external influences. That is why their dialect is very different from the rest of the Greek dialects, older people in some places still wear their traditional costumes in their everyday life, they have a separate category of traditional songs and dances that young people keep and even compose new ones on the traditional rhythms. Their rich nature also provides them with all kinds of ingredients and that is why their cuisine is also famous and includes all kinds of dishes. Thanks to the developed agriculture and tourism, its local economy is strong and that is why many chauvinists even support the idea of the separation of Crete from the rest of Greece and the creation of an independent country. All these typical characteristics of the Cretans who live there or elsewhere are the result of the history of the island, the organic continuity of its tradition and mainly the family narrations and the mentality of pride and uniqueness that passes from generation to generation. This is what it is like to be a member of the Cretan imagined community (Anderson, 1983, p.48), and how Foteini felt about that.

That is why, while watching the documentary on Samos island, "they watched certain shots of mountains and waterfalls, and Foteini said, 'Oh, there are such waterfalls on Psiloritis mountain as well. Samos is beautiful, just like Crete!'" This girl, who also had a strong sense of her origin and her motherland, Crete, felt the need to express it openly and even make a comparison between her own place of origin, which defined an aspect of her local identity, with the island in the documentary. The use of the simile 'beautiful, just like Crete' supports this view.

After having finished the theoretical part of the project about film grammar and documentary-making theory, the students collected material on the history of the area and started working on the script. For a start, they wanted to prepare a presentation of Tampouria nowadays, through their own experience. So Erlid, in charge of the Scriptwriting group, wrote down after a long discussion among them, "Tampouria of today is a modern multicultural neighbourhood of Piraeus. […] Now Tampouria has been transformed from a historic Greek place into a modern environment where people of different nationalities coexist harmoniously despite their diverse cultures and lifestyles" (Shots 57 & 58, Table F, Appendix I). First, the students focused on the 'multicultural' aspect of their

area, where 'people of different nationalities coexist harmoniously'. That was their everyday experience, a reality from inside and outside school. Even the members of the documentary-making group were a mixture of Greeks, Albanians and a Greek-Slovakian. Therefore, they had the need to stress it, as they felt that there was unity among them, but not absolute national and cultural uniformity, as they referred to people's 'diverse cultures and lifestyles'. From a socio-cultural perspective (Fairclough, 1995), the students were aware of their national and cultural differences and had the sense of their national and local identity. They wanted to talk about their area, so they all felt members of the same imagined community (Anderson, 1983, p.48). Their common bond was that of the town they were all being raised in, where they lived, studied and felt like home. So, the sense of belonging and the idea of homeland for them who had been born there, either by Greek or immigrant parents, was what Blickle (2002, p.4) said for the Heimat, a geographically-related concept. Those of Greek origins knew that they had a long family history in the area, as their ancestors had lived there, but they recognized the change in the urban landscape of their neighbourhood in terms of population and felt that they 'harmoniously' lived next to the non-Greeks, given that they had been living close to immigrants since their young age. Those of foreign origins, on the other hand, had the double local identity, as they came from another country, they did not speak Greek at home, they learned about the history of their motherland from their parents' narrations, they spent their summer holidays in their countries of origin where they had family and friends, but Greece, and more precisely this specific area, made them feel at home. This is where they spent most of the year, they had local friends, they went to a Greek school, they spoke the Greek language better than the language of their ancestors, they listened to Greek music, they watched Greek movies and TV channels, they had adopted the Greek style of clothes and they felt part of this Greek neighbourhood. So, they had adapted to their host country (Blioumi, 2007) while keeping their national identity.

As already mentioned in the previous chapter, the 'present' – 'past' axis is recurrent in the students' work. When the students discussed about the visual material that would accompany their narration and how the history of the area in the 19th century would be depicted, "Caterina suggested that we need to make

some shootings of St. George church and of Tampouria square, where Karaiskakis, the Greek Revolution hero, took action and also to find paintings of him." The reference to the role of 'Karaiskakis' in the 'Greek Revolution' against the Ottoman Turks was of primordial importance to the Greek students, because it highlighted the historicity of the area and its role in the independence and history of modern Greece. Therefore, it was connected to the national identity of the students, as they lived in a place with a rich heroic past. That was especially honorable for them, whose families had lived there for years and their ancestors were probably connected to that hero or involved in the heroic battles of liberation; so, in a way, these events showed who they came from and what historical heritage they were carrying.

As for the immigrant children, this historical reference was a source of knowledge of the area past, as the information they had access to came from their official education, non-educational history books, media and online material. Moreover, in the celebrations organized on the national days at school, in the churches and by the city council, there are references to these events and their protagonists, and as a consequence, both Greek and immigrant students were exposed to this information as part of the culture and the collective memory (Marcel and Mucchielli, 2008, p.142) of the community they lived in. Nevertheless, the immigrant students experienced an emotional distance from the events as they knew that their ancestors were not present in those events and therefore they had no link to this part of history and this collective memory (ibid.) was not part of their own cultural memory (Straub, 2008, p.215), as they came from a different country and originally belonged to a different community with a different culture. According to Marcel and Mucchielli (2008, pp.142-143), "The collective memory is made of those "instruments" used by the conscious individual to recompose a coherent image of the past", which means that the fragments of the past are put together to create collective representations and a unified image that passes from one generation to the other, either orally or in writing. So, in this case, the official institutions who formed the educational policy, the government and the Greek Orthodox church, had approved the history books that were taught at school and at the same time they had formed the policy dealing with the celebration of the National Days and the cultivation of a national consciousness and pride to the Greek citizens. If we

consider that the collective memory expresses an organized conception of a community's past, as formed at a certain time and under certain circumstances, then the cultural memory is the collective memory of a certain cultural group because "a person recollecting past events imagines and narrates them as a member of a certain culture" (Straub, 2008, p.227). Therefore, the history of a place, and in this case of Tampouria, is part of the local culture and a product of cultural memory, as it is defined by the way the members of a certain cultural group approach it. That is why the aforementioned historical elements had a greater importance for the Greek adolescents than for the immigrant.

In the continuation of the discussion about the visual material, more elements about the representation of the 'present' and the 'past' came up.

> The students mentioned that we should shoot the old tramway station, old houses, but also walls with graffiti and places with young people skateboarding or doing parkour (quotation from my journal).

We could say that the representation of the 'past' could be realized through the projection of places that had been used in the past and still existed nowadays, as a reminiscence of the old times. Such buildings were 'the old tramway station' and the 'old houses' of the area. These remains of the past times along with old photographs, archive material projected on television and parents' or grandparents' narrations created for the students their idea of how Tampouria in the 'past' used to be; a town with houses and friendly neighbourhoods, without a lot of traffic, people knowing each other, less crime, slower rhythms of life and less use of technology. Children tended to ignore though, even if they knew about it, that that nostalgia for the 'past' left out the poverty, necessity for emigration, fewer opportunities for education and information, fewer comforts and therefore harder conditions of daily routine and work. In this way, they contributed to the idealization of the 'past' and the construction of its myth.

On the other hand, their first suggestion of depicting their 'present' was related to the places they frequented and were typical of the art forms they liked ('walls with graffiti') and the activities they enjoyed doing ('places with young people skateboarding and doing parkour'), both reflecting their glocal (Askegaard and Kjeldgaard, 2006) young identity and proving that the global influences had not just invaded their culture, but they had been assimilated in an original way as youth had given birth to new cultural products based on them. Moreover, this

side-by-side reference to the 'past' and the 'present' expressed their local identity in terms of time. They seemed to be aware of how life in the 'past' used to be and what was typical of it back then and what was new nowadays. In a way, we could say that they knew who they came from and who they were at present. This is supported by their statement in my journal concerning any specific feasts or traditions that we should refer to, "There is nothing special today. Old traditions have been lost in this urban environment." They recognized that the new lifestyle and the conditions of life in the big city have had a big and negative impact on tradition and the use of the verb 'have been lost' stresses the seriousness of the situation and leaves a hint of remorse and nostalgia for the 'past'. As a matter of fact, since these children had no personal experience of life in the 'past', their image of it was the result of family narrations, photographs and documents they had seen live or on television, and of their official education. That is why they preferred either original sepia or black-and-white old photographs or the use of these effects on new photographs in order to depict the 'past'. According to my journal, "they suggested that we use the old sepia or black-and-white photos". Since the historical material they had been exposed to so far had these colours, they wanted to make use of them as proof of the validity and credibility of the information they would display, which brings us to the role of the representational social function of media literacy (Burn and Parker, 2003, p.6). On a socio-cultural level (Fairclough, 1995), we could say that it was the conception that the community they lived in, both the local and the national, had about the 'past', which contributed to the formation of these young people's collective memory (Marcel and Mucchielli, 2008, p.142) and guided their representation of the 'past'.

The last shot of the documentary, which played the role of conclusion, had very strong bonds with tradition and was indicative of the way the students saw their area from the modern viewpoint. As already mentioned in Chapter 6, Tampouria was seen as their habitus (Bourdieu, 1984, p.101) that defined their *life-style* (Bourdieu, 1984, p.172) and united the 'past' with the 'present'. The habitus is seen as a set of dispositions internalized in a person. It consists of various elements, such as the state, the nationality, the religion, the social class, the school, the family, the friends, the place and the time. The present place and

time were of great importance for the students and defined how they saw the world around them, but also who they were. Moreover, present influences are usually so strong that Bourdieu (1990, p.56) interestingly referred to the habitus "as the forgetting of history"; students seemed to forget the 'past' because they were emotionally distant from it. So, in terms of place and time, their habitus was partly defined by the present and partly by the past influences and it was the role of history that brought these two together. The present place and time was what young people experienced in their reality and the 'popular' culture of their times was what reflected their own preferences, interests and concerns. On the contrary, the past place and time were seen as distant and therefore the 'classical' culture related to them was connected more to their ancestors and less to themselves. History, in its turn, refers to what happened in the past and how the past events have led to the present situation and are reflected on the current events. For the youth, history is revived by the official education, the museums, the media and also their family narrations. This recovery of the 'past', though, is not always natural. Sometimes its aspects are brought back artificially (for example, national feasts to celebrate the glorious battles of the 'past') and sometimes they have an organic continuity and are still present in people's lives. The role of traditional dances like Ikariotikos in modern-times entertainment in Greece is a typical case of that.

Based on the above, we could say that the choice of the graffiti as the visual material of the shot and the oriental music that is the introduction of a low bap song stress the prevalence of modern-times popular youth art in the teenagers' preferences. Additionally, the use of the oriental music that brings in the audience's minds the refugees from Asia Minor is a connection with the history of the place but also a hint that this neighbourhood has always welcomed foreigners in need; even in their group, half of the students-participants were of immigrant families and the students had talked in their narration about the 'different nationalities' of Tampouria inhabitants. As for the lyrics of the Greek song used for the narration of this shot,

> They were used as the result of a discussion taking place in class. Stelios Kazantzidis was a popular singer of the 1960s who sang songs about the Greek emigrants abroad and is now considered as a classical Greek singer. They all liked the idea of using one of his songs' lyrics because this singer had even lived in the area of Tampouria for some time (quotation from my journal).

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So, the reference to a singer who was connected with the area ('he had even lived there') and who was 'popular' in the 'past' and 'classical' in the 'present' was the best way to bring these two eras together, to sum up the local identity of the people who used to be and now are part of Tampouria imagined community (Anderson, 1983, p.48) and finish the documentary. Furthermore, despite the emphasis on Greekness with the choice of this singer, the fact that he referred to the Greek emigrants abroad could also touch the issue of modern-times immigration in Greece that concerned a number of the students-participants who were of Albanian origin.

7.4 Students' youth identity

Another aspect of the students' identity raised was that of youth identity and its various aspects. In the script part where they wrote about modern Tampouria, they mentioned, "[…] the squares host the imaginative young people who liberate their artistic concerns" (Shot 55, Table F, Appendix I). Moreover, Helena, who brought a piece of writing integrated in the script part referring to modern Tampouria, mentioned,

> Today the area is the "home" of many young people. Dozens of teenagers crowd Laou (Nation) square at the weekends, sitting next to the elderly who enjoy tranquility on the square benches. Furthermore, concerts, parkour and dance competitions are organized among teenagers, and also cultural events and various other happenings. Tampouria is something special for us, the young people. It is an escape to the teen thoughtlessness, away from our dull neighbourhoods. Every corner of the area is carrying a memory. Our area is our home and our home is our area. (ibid.)

These texts reflect the fact that these teenagers had a specific idea of who they were and what they liked doing. First of all, Helena defined themselves as 'us, the young people', making clear on behalf of whom she spoke and indirectly stressing the distance between them and the older people. In support of that we should state Evi's comment on this piece of writing, "This is absolutely us. We should keep it as it is" (quotation from my journal). The emphatic phrase 'absolutely us' and then the modal verb 'should' stress the extent to which Helena's work expressed her, too. Back to Helena's piece of writing, the adjective 'imaginative' showed what they thought of themselves, and the phrase 'their artistic concerns' what they were interested in. The use of the verb 'liberate' made a strong statement about their way of expressing themselves

and the text that followed specified the activities through which they realized this expression, 'concerts, parkour and dance competitions'. These were typical activities of modern teenagers which characterized and also differentiated them from the older generations.

Part of this narration ('Furthermore, concerts…happenings.') was supported by the visual material of two students, Antigoni and Popi, dancing breakdance, as proof of the narrated statements and a revelation of the students' youth identity as competent dancers who knew how to improvise in order to express themselves. The first time this dancing activity was shot was in a park of the area, but when the two dancers saw it,

> they wanted to be recorded dancing again because they didn't like the video shot in Selepitsari Park. So, Caterina and Foteini offered to shoot them dance somewhere at school. Thus, I gave them the camera and the tripod and asked them to work on their own and then choose which of the two shootings they like best (quotation from my journal).

From the students' reaction we see that they were conscious media consumers and therefore creators, as their artistic view of their shootings was revealed and they had high expectations of themselves, comparing their work with the professionals'. The fact that young people are considered now "sophisticated, demanding, 'media-wise' consumers" (Buckingham, 2003, p.31) is proved by their criticism of their own work, expressed by the negative form of the verb 'like' ('didn't like'), and their will to repeat the shooting in order to improve it. Furthermore, we could say that their engagement with the shooting of the dancing activity was of primordial importance for them as breakdance was part of their popular culture and therefore expressed their own youth identity through performance. In fact, dancing, as a means of expressing Antigoni and Popi's identity as performers, and its recording from Caterina and Foteini's viewpoint were an embodied expression of their youth identity (Giddens, 1991, p.56).

The contrast between the popular youth culture and the classical culture of the older generations came up again when they had to choose the point of view (POV) of their documentary.

> Then Helena came up with an idea that everybody approved of. They will use an objective POV when referring to the past of the area and a subjective one when they present it as it is now, seen through their eyes (quotation from my journal).

With their choice they showed that the past which could be seen by distance and without an emotional involvement could be approached more objectively, whereas the present that had to do with their own existence, lifestyle, cultural taste and identity should be given a more 'subjective' character; it should be their own approach of it ('seen through their eyes'). In Bourdieu's terms (1984), the present time and place strongly defined their habitus where they played a role; they were active participants and representatives of the popular youth culture, the social actors of it. That is why their point of view should be presented. In addition to that, even if the present time and place had a stronger impact on the teenagers because of the immediate experience of them, the past time and place were also aspects of the habitus that lay beneath. Despite the students' emotional distance from them, their role was important because they had contributed to the present local identity of Tampouria and young people should not ignore that but they should make an effort to revive them in their documentary. So, while deciding about the projection of the aspect of their youth identity, the students also worked as documentary-makers who had to make a decision on the POV they would use in their media text, a decision they would stick to throughout their work.

The next part of the narration ('Tampouria is something special for us…our area.') was presented as the speech of a talking head, a teenager talking about the meaning of modern Tampouria for the people of her age. Popi, one of the documentary-makers, was willing to take up this role. Therefore, both her participation in the breakdance shot and in the eyewitness one show the artistic aspect of her personality. She enjoyed and expressed herself through performing arts, a conclusion that comes in alliance with her statement in the pre-project questionnaire (Questionnaire B, Appendix II) that dancing was her main pastime. Popi seems to verify Giddens' (1991, p.32) argument that the self is a reflexive project, which means that we are what we make of ourselves, what we choose to be. Therefore, this girl was willing to project herself as a performing artist and this teamwork gave her the chance to do so. Furthermore, her physical involvement in the projection of herself and her identity as a teenager and also as an individual who danced modern dances and talked on behalf of her peers brings up Giddens' (1991, p.58) idea of the *embodiment* as a feature of self-expression.

In multimodal terms, these teenagers' youth identity and their relation with their area were expressed through the combination of various modes in order to transmit the desired message (Kress and van Leeuwen, 2001). This becomes also evident by Evi's comment on the editing of these scenes, "Our choice of effects has to match with the image and the music track; it must be dynamic and reflect the youth's energy" (quotation from my journal). So, we see that their choices were intentional, proving that the students developed a film metalanguage during the project and were able to discuss and analyze the use of the modes while projecting their identity in the way they wanted ('dynamic', 'youth's energy'), as opposed to the older generations mainly represented by the first part of the documentary related to the 'past'. After the end of the two girls' breakdance shot and before the appearance of Popi as a talking head, Evi created intertitles,

> with the phrase 'Young people's Tampouria' on grey background and orange fonts with a Fade, Bounce Wipe animation (Fig.13), as a continuation of the colours in the preceding shot. Then she added part of the 'Radek VS. Amélie' track and adjusted it to the duration of the intertitles (quotation from my journal).

Therefore, the use of words to introduce the audience to the topic of the following shot, along with visual material that matched the previous shot as for colour cohesion and a playful animation that reflected the temperament of their age, along with music belonging to the popular teenage culture was a result of the students' creativity that expressed their youth identity. The way students worked on the projection of their identity brings up Giddens' (1991) theory that the self is a reflexive project and people make of themselves what they want to be and choose how to project themselves to the others.

Fig.13 Shot 62 of Table F, Appendix I: Intertitles

The expression of the students' youth identity through their work is also revealed by the choice of music tracks popular among the young to be used as their documentary soundtrack. According to multimodality theory, various

modes are combined to convey the meaning of an audiovisual text, and music is one of them (Kress and van Leeuwen, 2001). After watching the documentary on Samos island, the students discussed the making of it and therefore the role of music, so the following dialogue took place,

> Zaharoula: Miss, this music is old-fashioned. We will use modern music.

> Teacher: You will use the music you like. This was *his* documentary and he made *his* choices. Your documentary will be *your* work, so you will be free to make it as *you* like.

> Angela: When talking about the history of the place, we could use some kind of classical music. And then, we could use modern music about modern times.

> Teacher: That sounds logical.

> Selvia: Yes, that sounds perfect (quotation from my journal).

The attribute of 'old-fashioned' to the classical music used in the model documentary and their association of 'classical music' with 'history' and therefore the 'past', and 'modern music' with 'modern times' and the 'present' is typical of how teenagers thought about different cultural products in relation to time and of course to themselves. Some cultural products were closer to them, such as 'modern music', and some others did not seem to be expressive of their youth identity, such as 'old-fashioned classical music'. So, since they belonged to the 'present times', their reality would be depicted by music characterizing them, whereas the 'past' would be represented in a more 'classical' way, the 'perfect' combination according to them. Therefore, we see how the students used the model documentary to adopt ideas but also negotiate on the way they would make their own documentary, working in this stage on its representational function (Burn and Parker, 2003).

The introduction of the Greek low bap song "Pythagoreion" by Terror-X-Crew (2001), "La Valse d' Amélie" by Yann Tiersen (2001), which was the main theme of a film popular among young people, and its remix, "Radek VS. Amélie [BreackDance Evolution]" by Marionette (2007), were different kinds of music products but typical of the teenagers' preferences and means of expression. All three music tunes selected were drawn from the youth's music reality. When they wanted to stress the local identity of Tampouria and its connection with the East, they used the introduction of the low bap "Pythagoreion" (Terror-X-Crew,

2001) song and not an original oriental tune. Later on, when they referred to Tampouria of the past and they looked for a more classical track, they chose a track that could pass for such, the main theme of "Amélie" film, which was still part of the contemporary youth culture though, and whose breakdance remix was used for the presentation of modern Tampouria. Therefore, in all three cases they persisted in choosing tracks that belonged to the youth culture and proved to be appropriate for the various needs of their narration. As already mentioned in the previous chapter, when studying these choices in a broader socio-cultural context (Fairclough, 1995), we see that the students' youth identity was revealed as a revolt against the established order of the adults, represented mainly by their parents and teachers (Bennett, 2001; Storey, 2009), and the discovery of alternative ways of artistic expression that made them feel that they had a voice of their own (Gibbons, 2010; Goodman, 2003), while being a part of their adopted lifestyle (Giddens, 1991, p.5) and containing a lot of global elements that were adapted into their local reality (Askegaard and Kjeldgaard, 2006). Furthermore, the use of these music tracks gave satisfaction to the students, underlining in this way the affective function of media literacy. In the follow-up questionnaire (Questionnaire C, Appendix II), when asked to comment on the choice of music, Helena wrote, "The music is great! I really love it! It matches really nicely with the video." The use of the adjective 'great', of the quantifying adverb 'really' twice and of the adverb of manner 'nicely' along with the two exclamation marks and the verb 'love' stress not only this girl's satisfaction and approval, but mainly her emotional involvement with this media text and the feelings that it arose to her, as she could be expressed through it. So, its representational (Burn and Parker, 2003) function was very significant for her.

Another element of Helena's piece of writing worth analyzing is the concept of 'home' for the youth. The sentence "Our area is our home and our home is our area" (Shot 63, Table F, Appendix I) was a game of words, used to emphasize the importance of the place in these young people's lives. She identified their 'area' with their 'home', and therefore called the viewers to make the association between the two and attribute the characteristics of the latter to the former. To her eyes, the 'area' of Tampouria that hosted them all was the place where they all felt like 'home' and where they were free to express themselves.

They met other people of their age, did activities of common interest, but also coexisted with the older people, just like it happens in one's home. It was also the place where they all felt welcome and safe, where they all had a place despite their national or cultural differences. As mentioned by Blickle (2002, p.6), "The idea of Heimat answers to the longing for a sense of belonging that seems to come without a price."

7.5 Students' identity as documentary-makers

Since the very beginning of the short documentary, the students wanted to identify themselves as the creators of the documentary, which was the result of team school work, and stress their possession of it and their identity as documentary-makers (Gibbons, 2010; Goodman, 2003). Caterina's reaction while they were working on the script of the documentary was indicative of it.

> As Foteini and Antigoni, who were responsible for the Editing group, were noisy and talkative during scriptwriting, I asked them if they wanted to leave, but Caterina said, 'No, miss, they shouldn't leave. We must work as a whole group and participate. This script concerns us all. We should do teamwork (quotation from my journal).

The immediate reaction of Caterina, the use of the negative modal verb 'shouldn't', of the verbs 'participate' and 'concern' and of the nominal phrases 'whole group' and 'teamwork' stress her sense of responsibility towards the activity they had taken up. It was their duty ('work') so they should 'all' take part in it, express their opinion and make their contribution as documentary-makers, in order to be able to possess it in the end. It also reveals her team spirit and her sociable character that preferred to work in group for a common purpose.

In contrast to what Foteini and Antigoni did in that session,

> they were very attentive and interested during the shooting and editing sessions, especially in the latter as they were responsible for the Editing group. They even asked questions and clarifications to make sure that they had understood everything well and applied them properly (quotation from my journal).

During a shooting session "Antigoni got very enthusiastic and she was willing to do things the whole time. It was the first time I had seen her so much involved and I felt very satisfied" (ibid.). In another shooting session, "she got so excited that she didn't let anyone else shoot, and I had to interfere to give the turn to

other students, too" (ibid.). Later on, in an editing session, Antigoni commented about Foteini,

> 'I have never seen Foteini being so much involved in any kind of project or school work. Or…maybe yes. In one more. This is the second project she has ever been so enthusiastic about.' And Foteini agreed. (ibid.)

The fact that these girls were so responsible for the work they had to do ('do it properly'), along with their involvement and eagerness to do it well ('enthusiastic', 'excited'), prove that their active participation and creativity gave them a sense of possession (Gibbons, 2010; Goodman, 2003) and offered them satisfaction, contributing in this way to the affective function of media literacy. The affective function is also explicitly revealed by Antigoni's and Foteini's comments on the project during one of its last sessions. As mentioned in my journal, the following dialogue took place,

> Foteini: When the project finishes, I will miss it. But in the summer, I will make a documentary like this about my island, Crete. I already have plenty of photos and music files of Cretan music.
>
> Teacher: Great idea, Foteini! Now that you can use the Windows Movie Maker, you will do great job!
>
> Foteini: Yes, miss, I know. I really want to do it.
>
> Teacher: I think a new cinematographer has been born thanks to this project.
>
> Antigoni: Miss, you know, we both look forward to the project sessions. The days that we go home directly after school lessons finish, we get bored. I really enjoy it here. It would be nicer if we could work on that more days per week.

The sentence 'I will miss it', the verb of anticipation 'look forward to' and the verbal phrase 'really enjoy' used to describe these students' feelings for the project, in contrast to the phrase 'get bored' used for the days they have no project session express openly their engagement with the project not only as an interesting activity that adds up to their knowledge, but mainly as a task that offers them pleasure and contributes to their emotional involvement. At the same time, Foteini's local identity became evident by the expression of her intention to make a short documentary on the place of her origin, Crete, which, as already seen, was the place where she felt she belonged to, her Heimat (Blickle, 2002). Furthermore, Foteini showed the new role she had taken up and worked on as a media-maker. The sentence 'I will make a documentary like

this', revealing her aim and her confidence as a video-maker, the reference to audiovisual material necessary for such a project ('plenty of photos', 'music files') along with her strong will expressed by the use of the adverb 'really' in the sentence 'I really want to do it' show that she had become a conscious documentary-maker, who wanted to engage actively with this task because she felt creative, powerful, confident and therefore satisfied (Gibbons, 2010; Goodman, 2003). At the same time, her consideration to continue dealing with media-making after the end of this school project has to do with the idea of the person's reflexive trajectory throughout one's life, which is affected by one's experiences that contribute to the person's development and lead to the exploration of one's self-identity (Giddens, 1991).

This argument is also supported by Foteini's sacrifice of her free time at home to work on the project.

> She told me that she had practised Windows Movie Maker at home, as she mainly belongs to the Editing group, and she found it interesting and quite easy. I noticed that she demonstrated a sense of responsibility that made her deal with the project even in her free time. I also feel that the students have been involved in the project more actively now that we are doing the practical part of it and they feel responsible for its final outcome (quotation from my journal).

Once again we see how this student showed 'responsibility' and dedicated herself into this work, along with the other students' increasing interest in the 'final outcome', which would mark themselves as documentary-makers and would project one more aspect of their identity. That was the result of free will and initiative, which brings us to what Giddens (1991) says that the way people project themselves is a matter of choice and exploitation of their potential.

The students' identity as documentary-makers who were interested in getting to know as much as possible about the film industry was also revealed during the projection of the documentary on Samos island. When I referred to the imminent visit of its documentary-maker, the following dialogue took place,

> Helena: Will this man come and talk to *us*?
>
> Teacher: Yes. He is coming next week.
>
> Erlid: Is he coming over from Samos or does he live here in Athens? (quotation from my journal)

Here these two students expressed their concern about meeting professional media-makers, their desire to come in touch with people from the real media world. This is shown by Helena's use of the verbs 'come' and 'talk' accompanied by the prepositional phrase 'to *us*', which underlines the importance that their personal contact with him had for them. Moreover, Erlid's question about his place of residence reflects the audience's curiosity for the life of the media people.

During that session, Caterina liked the idea that the model documentary finished with a poem dedicated to Samos and she suggested,

> 'I think it would be nice to finish our documentary in the same way, with a poem dedicated to our area.' The other students approved of her idea and they started looking for poems or even songs about Tampouria (ibid.).

As a consequence, we see how the students worked on their own documentary not only by making up their own ideas but also by using the examples of professionals and imitating their work, trying to adapt it to their own content. In this way, the professional ideas would converge with their own needs to create a new media product, their own documentary.

Moreover, the beginning titles the students chose were indicative of their intention. So, by creating the titles "The Cultural Group of the 7th Secondary School of Piraeus presents the short documentary "Tampouria of Yesterday and Today"" (Shot 1, Table F, Appendix I) informed the audience about the content of the media text – the presentation of Tampouria area in the past and in the present – and at the same time about its creators, the 'Cultural Group of the 7th Secondary School of Piraeus'. This title stressed the character of the work which was collective ('Group') and also of 'Cultural' interest while presenting the locality were the group was based, 'Piraeus'. The reference to 'Piraeus' also gave the viewers the chance to connect Tampouria with this famous Greek port and understand where this area lies, even from the beginning titles. Another piece of information important for the introduction of these students' identity was the reference to their school, 'the 7th Secondary School of Piraeus', and the indirect clarification that this media text was the result of school work. The definition of place was also realized by the visual material used, as the camera offered an establishing shot of Tampouria and then zoomed on the school and

finally on its sign. The music track added that contained oriental elements and evoked the association between the area of Tampouria and its connection with Asia Minor and the East had a complementary function (Burn and Parker, 2003, p.25). Additionally, we could say that the way the students formed the beginning titles and the kind of information they included followed the rules of professional documentaries, revealing in this way the students' cultural capital (Bourdieu, 1984, p.13), knowledge they already possessed from their previous exposure to professional documentaries and could apply to their own work.

Their need for the expression of their possession (Gibbons, 2010; Goodman, 2003) and the exploitation of their cultural capital (Bourdieu, 1984) are also supported by the end titles of the documentary. In the end of their work they imitated the professionals again and presented analytically the contributors to this documentary-making (Shot 65, Table F, Appendix I). They listed their names, without attributing a special role to each one of them, underlining in this way the team character of their work. Moreover, they referred to the teacher who supervised and guided them during their work (Goodwyn, 2004) and thanked the school administration, other teachers who helped, the President of the Parents' and Custodians' Association, the eyewitness they interviewed, the 'Tampouria' graffiti-maker and the documentary-maker who talked to them for their help and collaboration. Moreover, it is worth mentioning that they did not translate the end titles into English, as they are not usually translated in the professional documentaries either. They also used the default blue background for these titles, as in most commercial works of this kind the end titles appear on a monochrome background to make sure that they are legible. To complete the multimodal approach of the end titles analysis, we should mention that the accompanying music track was the same as in the beginning titles to stress once again the important aspect of this area identity which was that of its connection with the East. There was a cyclic application of the music soundtrack, underlining the character of the area.

This was the result of thought, consideration and negotiations among the students. At the beginning, Evi came up with a different suggestion for the end titles.

> She brought a hip-hop song which was about 'thanking' and suggested using it in the end titles where they would thank the people involved in

the documentary-making. But as the rest of the song lyrics were irrelevant to the situation, Selvia immediately rejected the idea and the rest agreed (quotation from my journal).

Here we see how an element of the teenage popular culture, hip-hop music, became again subject of discussion and critique despite the students' preference for it. What counted here was not only the rhythm and just one verse, but the whole song and that is why the students used their critical ability and rejected it. This stance also underlines their role as documentary-makers who wished to make the proper choices so that their final work would be coherent and its representational function (Burn and Parker, 2003) would not be distorted. Last but not least, the students completed their media text by mentioning the place and school year of its creation, and thus sealing the validity and credibility of their work.

The documentary-making process was also an opportunity for them to have fun, become humorous and reveal the hilarious aspect of themselves. Antigoni, who usually likes teasing others and becoming a 'clown', had the chance to express this aspect of her identity during the project. In the theoretical part of the project,

> When we talked about the 'bumper' and Selvia asked, "what will be the bumper of our documentary production?", Antigoni said while doing the monkey, 'I offer to imitate a monkey so that you make a bumper of me. I will be like the roaring lion we see in the beginning of some films'. Then everybody laughed (quotation from my journal).

Therefore, this girl kept playing the same role she had taken up in class because it was a matter of self-representation for her (Potter, 2009). Besides, Antigoni's projection of the self was once more an embodied (Giddens, 1991, p.56) experience, as she stood up and acted while talking about documentary-making. This argument is also supported by another quotation from my journal on some girls' expression of their selves:

> After the end of the narration recording, Antigoni, Evi and Caterina asked me to let them do something funny with the voice recorder. So, they sang and recorded a popular Greek song and then they listened to it and laughed, mainly when they put it on the Slow Down and Speed Up mode.

Here these girls, including Antigoni, not only expressed their personal identities as comedians through the physical activity of singing, recording and re-playing the recorded song, therefore through embodiment of their experience, but also

they had the chance to play with their identity and after all perform it through a kind of parody (Willett, 2008).

Furthermore, along with projecting their selves, the students expressed their concern about the creation of their media text and the possibility to make it look as professional as possible. This is obvious in Selvia's question about the bumper, a concern deriving from her previous exposure to professional documentaries and the already existing cultural capital (Bourdieu, 1984, p.13), which, through discussion and further analysis in the school environment, turns into academic capital (Bourdieu, 1984, p.23) and can be used in a more systematic way by the students. After the analysis in class, Selvia became more conscious of the role of a 'bumper' in this case, how it defined the identity of a film producer and wanted them to have one as a projection of their own identity as documentary-makers.

Selvia's identity as a documentary-maker was also revealed later on, when she made a rehearsal for the narration of the documentary. Selvia and Angela were responsible for the Narration group, so they should read the narration in turns and then the students would decide on who of the two would be the narrator of the documentary or whether another student would be selected in the end. So, according to my journal, "When Selvia finished being recorded, she was worried how she had sounded and whether her narration would be satisfactory." We see how the adjective 'satisfactory' and the past participle 'worried' reflects her concern about her performance and shows that she felt responsible for carrying out her role adequately. The narration process was an embodied experience (Giddens, 1991, p.56) both for Selvia and Angela and it revealed elements of their identity as documentary-makers, but also of their national identity. Both of them were daughters of immigrant families and their vocabulary in Greek was not so rich. Their national identity became evident, then, in the form of embodiment when they rehearsed for the documentary narration and had difficulty in reading or understanding certain words. As mentioned in my journal,

> 'Miss, some words seem very sophisticated to me', Selvia said. So, as she never used them in her everyday life, she needed to practise on them more. 'Φορτοεκφόρτωση', a Greek compound word meaning 'loading and unloading', and 'εμπορευμάτων' meaning 'of the cargo', are two examples of words she had difficulty in reading.

The use of the adjective 'sophisticated' stresses the way she saw these words and explains the difficulty she faced. Here we could say that the first word is not so common, but the second one is widely used and its difficulty for her lied in the fact that it is a long word and its genitive form is even longer. Selvia's limited vocabulary was due to the fact that the language spoken at home and with the majority of her friends was Albanian, and therefore this student had no chance of improving and enriching her competence in the Greek language outside from school, as both her family and most of her friends belonged to her national group.

The same was valid for Angela, who lived in the same environment as Selvia, and encountered similar difficulties during the narration process.

> Angela was given a copy of the script in Greek and she was rehearsing reading the narration slowly and clearly, but as she found certain words long and difficult, she consulted me on their pronunciation. […] She also had a strong foreign accent when reading some specific words (quotation from my journal).

As already mentioned, Angela projected her own national identity through an embodied (Giddens, 1991, p.56) experience, her engagement with the narration of the documentary which involved the physical activity of uttering sentences in a comprehensible and fluent way. At the same time, she projected her identity as a documentary-maker, who was interested in making an appealing and imposing media text, that is why she wanted her reading to be as good as possible and she asked for advice and guidance when necessary.

In one of the following sessions, Evi offered to narrate as well, as one more candidate for the final narration of the documentary. As mentioned in my journal,

> Antigoni and Caterina offered to stay and help the recording process and as Evi felt relaxed, she wanted to do the recording with the help of the other girls and not with mine. […] So, Evi was narrating, Antigoni was holding the digital voice recorder and Caterina was on the laptop checking the duration of the equivalent shots.

This teamwork was typical of an effective kind of group work when every one of them took up a role and they all worked together to reach a common goal. Moreover, the trust that Evi expressed for her classmates, as she preferred to work with them, shows that their serious engagement with this activity made her

feel safe, and at the same time that they wanted to work on their own as this work was their own media creation. Therefore, the roles they had taken up and the activities they carried out highlighted their identity (Giddens, 1991) as documentary-makers.

This argument can be supported further more by their final decision on the narration recording that would be added to their documentary. According to my journal,

> They voted for Evi's recorded narration because as Antigoni said, 'We should choose Evi's recorded narration because she reads loudly and clearly and also she has read through the whole text without hesitations.' As for the use of two different narrators, she commented, 'Have you seen many documentaries where there is a change in the narrator's voice? No!'

So, the students, represented by Antigoni here, made the choice that was closer to the professional documentaries they had been exposed to and where their own previous experience derived from. It was a matter of cultural capital (Bourdieu, 1984, p.13) that led them to make this decision as they wished to be as effective documentary-makers as possible and create a good quality media text. Therefore, they wanted to keep the best reader as their narrator and not use more than one, as this is not common in professional documentaries. The phrases 'reads through loudly and clearly', 'without hesitations' and the outright answer 'No!' stress Antigoni's determination about the choices they should make in order to express their identity as documentary-makers in the best possible way. Here it is worth mentioning that the need for a physically univocal narrator and the unanimous acceptance of it was satisfied thanks to the amicable consent of the two Albanian girls. They apparently experienced an internal clash, as they made a big effort to improve their reading and take up the narrator's role, but as they did not manage to do so, the positive team spirit that had been cultivated throughout the project prevailed and they accepted the choice of Evi without any objection, proving at the same time their critically creative way of work.

The need for a 'univocal' representation was another field of negotiations for the students. It was not only the physical univocal narration that preoccupied them, but also the univocal narration in terms of content and point of view (POV). The term 'univocal' refers to the use of a single 'voice' metaphorically, to one

narrator and therefore one point of view. Since this group of students was not uniform, there was an underlying tension concerning the representation of the different nationalities, in this case the Greeks and the Albanians. Tampouria is a Greek area, but it is inhabited by many foreign immigrants nowadays. So, both national groups needed to be represented. That is why the students used many points of view, covering the various nationalities and also the different generations living there. They referred to the local Greeks and to the immigrants that have settled down in the area throughout its history, and they have even used two eyewitnesses representing the 'past' and the 'present' of the area respectively.

As for the nationalities representation, the area belongs to the Greek State, it is Greek territory, but the existence and contribution of the foreigners to the local life and economy is a fact. The students seemed to realize that and had a common goal; that of uniting the various points of view harmoniously. Even though the students focused on the Greek history and culture as for the 'past' of the area, when referring to the 'present' of it, there was an explicit reference to the foreign immigrants and the multiculturalism of the area ('Tampouria of today is a modern multicultural neighbourhood of Piraeus. […] a modern environment where people of different nationalities coexist harmoniously despite their diverse cultures and lifestyles' (Shots 55-58, Table F, Appendix I)). In fact, the use of the phrase 'multicultural neighbourhood', of the verb 'coexist' and of the adverb of manner 'harmoniously' reflected the new character of the area – in contrast to its more traditional 'past' – and the peaceful coexistence of various national groups, as immigrants have been accepted in a friendly way by the local Greeks that makes Tampouria a quiet area without the phenomenon of racism and fights between nationalist and foreign gangs. This is due to the fact that it has hosted immigrants throughout its history, especially those from Asia Minor in the 1920s, and also because it is close to a port, so locals are used to coming in touch with the foreigners that work in the ships or with tourists that arrive on cruise boats to visit Piraeus, and there have always been foreign people who even settle down there.

As for their audience,

the students said that they wanted to address people of all ages and from all places. They wanted to present their neighbourhood to as many people as possible (quotation from my journal).

More precisely, in the follow-up questionnaire (Questionnaire C, Appendix II), Helena wrote, "the video is for all of us." Once more, their identity as documentary-makers was influenced by the work of professionals. Just like they watched documentaries of producers from all over the world, they wanted no limitations in their viewers, either in terms of 'age' or in terms of 'place' of origin. Moreover, the phrase 'as many as possible' expressed their will to project their area, which contributed to the formation of their own identity, to a large audience (Goodwyn, 2004) and therefore make their voice be widely heard and feel empowered (Gibbons, 2010; Goodman, 2003). Helena's use of 'all' stresses the width of the desired audience, whereas the prepositional phrase 'of us' shows that she included herself in this audience and the people close to her, who she felt belonging to the same community with. Her tone was more personal than that of the students talking in my journal, which can be interpreted as a sign of possession, since she was one of the documentary-makers and she felt the need to keep close to her work.

In relation to the audience of the documentary, its screening, and therefore its orientational social function (Burn and Parker, 2003), the students had consciously made their media text for a wide audience, that is why they added English subtitles to it, and they expected it to be projected to an open venue outside their school. But when the Cultural Projects Day that is usually organized by the Educational Office of Piraeus was cancelled because of lack of funding, they were very disappointed and almost all of them commented on it in the section of "any other positive or negative comment" of the follow-up questionnaire (Questionnaire C, Appendix II). Helena wrote, "I really love the documentary we've made but I wish we could show it to a big audience." She made the contrast between her positive opinion about this media text expressed by the verbal phrase 'really love' and the difficulty they had to face, verbalized through a wish. Nevertheless, she did not put the blame on anybody, just like Caterina who mentioned, "The only negative about this project is that we won't have the chance to openly project our documentary." This girl used the adjective 'negative', and the phrase 'we won't have the chance' to show her disapproval without being aggressive, though. On the other hand, Zaharoula's

comment was more critical. She stated, "The negative thing about this project is that they didn't give us the chance to show our short documentary on the Cultural Projects Day." The use of the adjective 'negative', the phrase 'they didn't give us the chance' as opposed to Caterina's more neutral 'we won't have the chance', and the reference to the 'Cultural Projects Day' reveal her disappointment and indignation of not being fairly treated. Foteini's comment was similar in lexicon and tone to Zaharoula's. She wrote, "Unfortunately, they didn't let us show it to the wide audience and this got on our nerves." Foteini chose the emotionally burdened adverb 'unfortunately', the verbal phrase 'they didn't let us' to put the blame on the people of the administration who did not organize the Cultural Projects Day, and the phrase 'this got on our nerves'. This last phrase was informal and not appropriate for a written questionnaire of the official school environment, but its use highlighted the students' anger. Evi's comment was equally strong. She mentioned, "We couldn't project our documentary on a Cultural Projects Day. EPIC FAIL!" Although Evi's initial comment seemed to be neutral, just a statement presenting a fact and probably with a hint of disappointment, her striking nominal phrase 'EPIC FAIL!' in capital letters followed by an exclamation mark made her indignation more than evident.

Nevertheless, their documentary was screened in the end-of-school-year feast and the students hoped that it would be in the plenary session. So, when I informed them that the school administration had decided that it would be projected in a school room which would be open to the public during the whole feast, they reacted once more. As mentioned in my journal,

> Evi said, 'We are not working the whole year for nothing! We want it to be projected to the whole school!' Helena continued, 'Otherwise, not everybody will watch it. Just some people. We have worked hard to address a wide audience, not just a couple of teachers and parents.' Then Foteini threatened, 'I won't come to the feast then. I won't come at all!' Popi even suggested, 'Why don't we ask our parents to complain to the school headmaster and make a fuss over it?'

The different but immediate reactions, ranging from Evi's and Helena's argumentative to Foteini's and Popi's more threatening tone, depict not only the teenage spontaneity and vigour – expressed by Foteini's exclamatory sentence 'I won't come at all!', who prefers to miss the whole feast rather than be ignored in this way, and Popi's more dynamic interference of making anything possible

to fight for what they want, underlined by the phrase 'make a fuss over it' –, but also the students' conscious engagement with this media project – stressed by the use of the phrases 'we are not working […] for nothing' and 'we have worked hard to address a wide audience', with an emphasis on 'nothing', 'hard' and 'wide audience' – and their expectations of it and of themselves as media-makers, fact which is indicative of their identity as documentary-makers. As a consequence, we could say that the students reacted as conscious documentary-makers with a strong sense of possession (Gibbons, 2010; Goodman, 2003), an emotional involvement and a will to share their work with the public and make their voice be heard, while revealing each one of them their own character and personality.

Another aspect of their identity as documentary-makers was that of textual poaching (Jenkins, 1992). During the documentary-making process, there were negotiations based on the act of using other creators' material for the needs of their own media text. When discussing the visual material of the documentary first shot that would refer to the statistics concerning Piraeus and Tampouria,

> Evi said, 'Miss, some friends of mine have made a video of themselves doing parkour and they start it by showing the Earth from space and then with a close-up they arrive at Tampouria. We could use this same beginning, too' (quotation from my journal).

The re-use and adaptation of already made material without any concern about the copyright is typical of the young people's mash-up culture nowadays (Lange and Ito, 2007). Even though they wanted to be as professional as possible, they did not seem to find anything wrong in reworking already existing material for their own purposes, as this was taken for granted in the cyber space where most of their work was uploaded and most of their creative experience derived from. This argument is also supported by the fact that when I grabbed the opportunity to talk to them about legal downloading and copyright laws and that their friends should give their consent for our using their video, "Erlid objected saying that no one would find out about our copying because we are just doing a school project" (quotation from my journal). His statement shows their conception of legality and also their sense of protection offered by the closed school environment as opposed to the other venues.

7.6 Conclusion

All in all, this documentary-making project gave students the chance to express themselves, project aspects of their personalities and reveal various facets of their identities. Apart from the emergence of personal characteristics of the students, such as their artistic or hilarious aspects, they made their voice be heard by projecting the local, youth and documentary-making side of their identities.

- The idea of homeland, both for the Greek and the immigrant students, and how it related to the area where they all lived, along with the collective memory (Marcel and Mucchielli, 2008, p.142) of the wider community and the imagined community (Anderson, 1983, p.48) they felt they belonged to formed the way they conceived the place and represented its 'past' and 'present'. The idea of the imagined community (ibid.) will be further analyzed in the Creativity chapter of this documentary; that is how the students' conception of it was reflected through the choices they made.

- The representation of the 'past' and 'present' had also to do with the use of the classical and popular culture, as the latter was typical of these teenagers' youth identity and was expressed through their choices for the documentary-making in the form of various modes put together to create a message, but also through different kinds of embodied experiences.

- Last but not least, the students' identity as documentary-makers was expressed through the strong sense of possession they had since the very beginning of the process, their concern for the final result and therefore their personal and responsible engagement with it, their will to make as professional-like choices as possible even though there were interferences of textual poaching (Jenkins, 1992) cases, and of course, all that was reinforced by the affective function of the media project.

Chapter 8 Main project data analysis: Documentary-making of "Tampouria of Yesterday and Today" – The Creative Function

8.1 Introduction to the Creative Function

As in the case of the pilot research project, the study of the creative function of this documentary-making project aims at discovering how students expressed their creativity and for what reason. It was reflected on the cultural resources they used, their semiotic artefacts, and on the media and techniques that served as their semiotic tools (Vygotsky, 1978) during the semiotic processes of design and production (Kress and van Leeuwen, 2001). So, in the analysis of the creative function, we will see what modes were used and how they were put together to make sense in that specific social context, in the specific place and time, the Tampouria area of the early 21st century in order to express the students' culture and identity.

Creativity, as a main feature of teenagers' activity, consisted of the exploitation of their knowledge acquired outside from school and their potential, which were both systemized through the interpolation of official education that made them think more critically. The tension between genre (Nichols, 2010, p.xv) and mash-up culture (Lange and Ito, 2007) elements and the combination of the two was a process that expressed not only their need for creative expression but also their identity.

The themes used as headings for the development of this chapter reflect the students' creative process. First, I studied the way students improvised and played with their choices, a playful experimentation. And the questions are: How far did they go with this playfulness? What factors contributed to their final creative production? Moreover, the transformation of the cultural resources using semiotic tools (Vygotsky, 1978) was the result of the students' desire to work on the representational, orientational and organizational social functions of media texts, which means how the media texts represent reality, how they address their audiences and how they are organized in a coherent and cohesive way to form a whole (Burn and Parker, 2003, p.6). So, how were semiotic tools (Vygotsky, 1978) employed to convey social meanings that

concerned them and could also draw their audience's attention? Furthermore, students had to make aesthetic choices for the production (Kress and van Leeuwen, 2001) of their media text. What lied behind these choices? How were they related to the students' cultural capital, their cultural taste, their social context (Bourdieu, 1984), and their need to use various modes for representational (Burn and Parker, 2003) purposes?

8.2 Playful experimentation

In the pre-project questionnaire (Questionnaire B, Appendix II), when answering the question "What is your involvement with the audiovisual media? Which of them do you use (radio, TV, cinema, mobile phones, iPod, iPad, computers) and for what reasons?", students showed their need for experimentation and creativity by using the potential of digital media. Antigoni wrote, "My favourite digital medium is the computer because I like dealing with it in lots of different ways." Her use of the adjective 'favourite' and of the verb 'like' highlighted her preference while the phrase 'lots of different ways' stressed the possibilities that computers give young people to express themselves and feel creative. Other students were more precise in their answers. Angela stated, "Sometimes I edit photographs from holidays or other occasions", showing that this specific creative activity gave her the chance to work on souvenirs of happy moments of her life. In this way, she had the agency (Bruner, cited in Burn and Durran, 2007, p.12) of her creation, by acting as a professional photographer, and developed Jenkins' (2010, p.4) performance skill. The same was valid for Selvia who mentioned, "More precisely, I use Picnik and Photoshop to work on my photos". She felt the need to specify the software used as proof of her creativity and her knowledge of digital media use. Moreover, her playfulness was expressed through the potential of these new digital media. As already seen in the Cultural taste chapter, Zaharoula's, Caterina's, Evi's and Helena's work with the camera and video camera and their photography or creation of small videos were a mark of their creativity, incited by topics they liked and chose to deal with. Evi, who thought of herself as "a creative person" and Helena as "a creative type of girl" both showed that their creativity was not only a matter of carrying out an activity by performing the roles (Jenkins, 2010) of professional photographers and video-makers, but also of expression of who they were, a

reflection of their identity (Giddens, 1991), and an externalization of their inner thoughts (Vygotsky, [1967] 2004).

A very typical case of play and experimentation as part of their creation were the videos and photographs of Tampouria that the students went out to take with their friends during Christmas holidays. As mentioned in my journal,

> I checked the videos and photos that Helena gave to me at school. The videos were not stable at all and their voices talking and commenting were recorded as well, so they would not be of much use. They did it more for fun than for serious work. The photographs were a lot better, but Helena had added a black frame all around each one of them and her tag at their bottom.

The fact that this work was realized outside the formal school environment gave students the freedom to act as they wished, in a more informal and highly experimental way. They played with the potential of their camera, which was used as a semiotic tool that helped them capture and depict their area, and shot videos that were typical of the area locations and therefore had an importance for the local people; they chose places that were connected with life in their area and concerned all ages, such as the central square, the town hall, the refugees' neighbourhood. In this way, they were interested in the social meanings of their shots, in what each one of these locations represented for them and their community. Nevertheless, as they were unstable and their voices were heard in the background, they could not be used for the more serious video of the school project, which had to follow the rules of the official documentary theory. Thus, the conflict between the adolescents' spontaneous and playful way of work and the more sensible one demanded for the school project reflected the conflict between the students' youth culture and the official school culture, as appearing in their socio-cultural context (Fairclough, 1995). This brings us to Bakhtin's (1981) contrast between heteroglossia and monoglossia. Using it in a metaphorical way, we could say that on the one hand, the students felt the need to give their own perspective to their work and present their town in their own unconventional way, ignoring the documentary genre rules and giving an heteroglot aspect to their work, whereas on the other hand, the demands of the official school environment, represented here by the teacher, asked for a monoglot, 'univocal', and officially approved kind of media text that complied with the genre rules. At the same time, Helena's editing of her

photographs was another indication of her creativity and expression of her thoughts; she both worked on the aesthetics of the photographs, by adding 'a black frame' to them with the exploitation of the computer potential and the use of the Photoshop software, and added her 'tag', using the same means, as a sign of her identity and agency (Giddens, 1991). She wanted to seal her creativity, which she seemed to be aware and proud of, in a striking way. In this way, though, she focused more on her own aspect of creation and her own 'language', in Bakhtin's (1981) sense, and overlooked the fact that the photographs would be used for a formal school team project.

When making the beginning titles, "the students, after experimenting a lot on them, finally kept the default font and colour and added the 'Scroll, Perspective' animation to them" (quotation from my journal). Their creation was the result of a playful process shown by the use of the verb 'experimented', which implies that the students tried different options offered by the Windows Movie Maker software and expressed their opinion on their aesthetic and representational (Burn and Parker, 2003) value; that is, whether they looked good and were legible on the chosen background, and whether they were persuasive about the content of the documentary and its creators. As for the creators, the students' choice of the 'Scroll, Perspective animation' was indicative of their will to make their titles look less conventional and more reflective of their teenage identity, unlike the professional examples they had been exposed to so far. The reworking of the material provided and the use of the editing software as a semiotic tool (Vygotsky, 1978) that would express their identity was once more a creative way of working.

On a 'macro' level of analysis (Fairclough, 1995), the choices made in this case revealed an underlying conflict. On the one hand, we had Vygotsky's play concept seen as part of a process, appearing in the beginning of it, while later on students took certain theoretical rules into consideration in order to express their creativity (Vygotsky, [1931] 1998). In this case, the fact that the students, after experimenting, made a sensible choice of the font style and colour confirmed that theory. On the other hand, their playful mood was present throughout the process of the titles animation choice, not just in the beginning of it, and led them to a decision that was unconventional with the documentary theory; they finally chose an animation expressive of their identity but not

professional-like. This brings us to Jenkins' (2010, p.4) concept of *play*, which is constantly present during a creative process, not just in its beginning; it is a permanent condition related to mash-up culture (Lange and Ito, 2007) that destabilizes the official genre theory as this playfulness does not compromise with the sensible choices suggested by the official theory. Therefore, the students adopted a heteroglot approach, bringing together a formal and an informal technique, fact which reflected their multiple roles as students who had to make use of the theory taught to them, but at the same time consumers of the popular culture that was part of their lifestyle, so they made conscious choices belonging to it.

Shot 61 (Fig.7) showing the two girls dancing breakdance was filmed as a way of depicting youth's activities of global origin while various students were involved in its creation, all of them showing their creativity in different ways. Popi and Antigoni danced, so the *embodied mode* (Burn, 2013, p.8) used here involved the *dramatic action* of dancing, the *proxemics* related to their distance from each other, which was small as they danced as a pair, and their *costume*, their tracksuits and trainers that were convenient for this dance and reflective of their taste in clothes, a result of the global influence concerning breakdance garments. Furthermore, their performance (Jenkins, 2010, p.4) of this dance was indicative of the aspect of their youth identity as breakdancers. Evi's shooting was also typical of her critical way of thinking applied in this creative process. As mentioned in my journal, "Evi took a long shot and then she placed the camera on the floor because she found the tilt-up angle more artistic." Once again, her artistic inclination was revealed as an aspect of her identity and also it made her play with the potential of the camera for this shooting and make sense with this semiotic tool available. It was the role of the camera angle as a feature of the visual mode along with the cultural resource of this youth culture dance that contributed to the making of social meanings, in this case the importance the depicted cultural activity had for the youngsters of this area. So, we see how Vygotsky's (1978) concepts of play and experimentation, in combination with certain film-making rules, contributed to the creative expression of the students involved in this documentary-making project, not only while shooting it but also later on, through the use of various modes during its editing. This shot was supported by the use of narration referring to the

activities and events concerning the youth, and by the sound track, a cultural resource deriving from global youth culture, a part of "Radek VS. Amélie [BreackDance Evolution]" (Marionette, 2007) music track. Different modes were *orchestrated* (Gilje, 2010) then so as to complement each other and contribute to the representation of the students' culture.

Evi was also the girl who edited the shot of the young talking head (Shots 62 & 63, Table F, Appendix I). As mentioned in my journal,

> Evi: Well, we can add inter-titles before the talking head appears to prepare the audience for the small talk that will take place. How about using some of her words in the titles?
>
> Teacher: Yes. And how about adding a title which is the gist of Popi's words?
>
> Evi: Yeah, why not.

After this interaction and long experimentation, the girl came up with the phrase 'Young people's Tampouria' on grey background and orange fonts with a 'Fade, Bounce Wipe' animation (Fig.13), mentioning that "the colours will match with the preceding dancing girls' shot" (quotation from my journal). In this way, she considered the content of the shot in relation to the audience ('prepare the audience'), to its orientational function (Burn and Parker, 2003), and at the same time she applied Bordwell and Thompson's (2010, p.225) *graphic relations* of editing theory, exploiting creatively the taught theory of the formal education environment, fact which brings us to Vygotsky's ([1967] 2004) theory that adolescents can be creative and externalize their imagination while following specific rules taught to them, which give a more professional aspect to their creations. In the meanwhile, the use of a playful animation reflected the students' youth identity and their permanent need for play in Jenkins' terms (2010) that did not let them totally compromise with the documentary genre rules. On the contrary, they attributed a heteroglot (Bakhtin, 1981) character to their video, in which the different tendencies coexisted and were of equal value. These inter-titles were also supported by the adjusted part of the chosen music track, another element typical of the global youth culture.

The concepts of play and experimentation as part of children's creativity have a double facet. Youngsters rework the material supplied by their reality and their imagination builds on it so that they create new artefacts (Vygotsky, [1967]

2004). More precisely, in adolescence, the play concept and experimentation with materials provided lead to creation through the guidance and application of theory that follow at a later stage. This process is also related to the youth's emotions as creativity can be an expression of one's feelings and thoughts. Therefore, while the students worked on their documentary-making, they played and experimented with the offered resources, as part of their creative work. Nonetheless, that happened in the beginning of their creative process, while later on they had to consider sensibly the narrative and the representation of the locality for their final choice, as this was a school project which had to be suitable for the official education environment and consistent with the official documentary theory. As we have seen, though, the students did not always follow this process and their creativity was more complex. At times, the interference of the mash-up culture (Lange and Ito, 2007) influences that favoured the permanent existence of play throughout the process was so strong that their final decisions had apparent elements of playfulness and some choices were made outside the framework of the official genre theory; they reflected their need to move beyond theoretical limits and find ways that expressed the various aspects of their unconventional youth culture and identity.

Since in most cases students followed Vygotsky's ([1931] 1998, [1967] 2004) approach of creativity, according to which play appeared in the beginning of a creative process and then rational structures were used, the questions arising are: How did it take place? How were the rational structures realized? These questions connect us to the next section of the chapter, which is about the use of semiotic tools for the transduction and transformation (Gilje, 2010, p.504) of cultural resources in order to create social meanings.

8.3 Transduction and transformation using semiotic tools

After the discussion and analysis of Nichols' (2010, pp.156-157) main documentary types, the students chose to produce a hybrid type of documentary, a combination of the expository and the participatory ones, proving their critical way of thinking and of applying the taught theory in such a way that it served their needs as documentary-makers and contributed to the formation of their scientific concepts (Vygotsky, [1962] 2012). On a 'micro' level

(Fairclough, 1995), the expository mode (Nichols, 2010) gave them the possibility to present the historical, and especially the 'past', part of their documentary in an objective way, which means in fact in a way seen through the eyes of the historians and the older generations, whereas the participatory one (ibid.) offered them the means to present the 'present' of their area from their own point of view (POV). The argument about the creative development of the students' scientific concepts (Vygotsky, [1962] 2012) can be supported by Erlid's statement "Realism, of course" (quotation from my journal) on whether they would use *realism* or *formalism* (Benyahia, 2007, p.23), in the approach of their short documentary. The use of the phrase 'of course' expressed his certainty about his conceptual understanding of the taught theory, while his capability to apply it to the design (Kress and van Leeuwen, 2001) of their media text showed his understanding of how semiotic tools (Vygotsky, 1978) should be employed to make sense and narrate the history of their school area; in terms of performance, Erlid acted as if he were a professional documentary-maker. Furthermore, the choice of a combination of others' POV for the narration of the 'past' and of a subjective one for the narration of the 'present', as seen in my journal, was indicative of a creative hybrid approach of documentary-making, given that the students managed to adapt the theory taught to their needs for expression and representation, adopting in this way a *polyphonic* (Bakhtin, 1981) kind of work. On a 'macro' level (Fairclough, 1995), the relative objectivity chosen for the 'past', as it was narrated according to history books, archive material, and older witnesses, reflected their distance from it, whereas the subjectivity for the 'present' showed that it concerned them as they had an immediate experience of it and wished to express it in their documentary. They used their agency (Bruner, cited in Burn and Durran, 2007, p.12) to depict the local history in a way that was important to them as it affected their lives and identities.

Later on, when the students decided on the audience of their short documentary, they expressed their will to address as many people as possible according to my journal. In support to that, we must mention Selvia's comment in the follow-up questionnaire (Questionnaire C, Appendix II), "The documentary addresses all ages because the script is very simple but it contains all the elements that a spectator must know about Tampouria." The phrase 'all ages'

made clear the students' potential audience and the verbal phrase 'must know' stressed that the information presented was considered important. Erlid also highlighted these aspects in the same questionnaire. He wrote,

> We are trying to show the history of this place to those who will watch the documentary and make them realize how important it is. […] Our documentary addresses all ages and it is a good opportunity for the older people to remember and for the younger to learn.

The reference to the 'history' of the area and its characterization as 'important' were indicative of the students' opinion about their neighbourhood and their intention to share it with the documentary-viewers, confirming Goodwyn's (2004, p.104) suggestion that a documentary subject should be important both to the producers and the intended audience. Moreover, the way that their media text could address viewers of different ages was seen from another viewpoint by Erlid. It could work as reminiscence for the older and as a history lesson for the younger, fact which stressed its emotional and educational value. Furthermore, Foteini gave one more dimension to the orientational function of their media text (Burn and Parker, 2003); that of motivating people to visit their area. As she wrote in the follow-up questionnaire (Questionnaire C, Appendix II), "Various people will watch it and if they like it, they will want to come to our area". The verbs 'like' and 'want' stressed the positive feelings she wanted to incite to the viewers in relation to her area. The students' creative aspect was revealed by their intention to work in order to address a wide audience in the most effective way, while their criticality about how the audience should be addressed, deriving from their previous exposure to documentaries, and the fact that they had chosen to address a wide audience also became evident from their choices. Furthermore, the consideration of their audience was indicative of who they expected to address and what they expected to make with the use of the available semiotic artefacts and tools (Vygotsky, 1978).

The scriptwriting stage indicated the beginning of the design (Kress and van Leeuwen, 2001, p.5) process. It started by research carried out by the students in order to collect information, archive material and find witnesses. As mentioned in my journal, the following dialogue took place,

> Evi: I have a three-volume book series about the history of the area.

Teacher: Then, detect the most important information and bring it next time.

Evi: Can we bring electronic material in a flash memory?

Teacher: Yes, this is very convenient. So, all of you can bring your findings in an electronic form.

This dialogue showed Evi's immediate involvement in the research both in terms of content (she suggested using the 'three-volume book series') and therefore of the academic aspect of research, and in terms of practicalities, by referring to the medium used to transfer information (the use of 'a flash memory'). Once more, her critical creativity (Burn and Durran, 2007, p.64) was incited by her pleasure for having the agency of the media text (Bruner, cited in Burn and Durran, 2007, p.12) and for exerting control over their work (Fiske, cited in Willett, 2008, pp.66-67) by performing the role of a documentary-maker, while she was researching the historical information that would constitute the cultural resources to be used for the representation of the 'past'. The historical information deriving from these books and from online sources was organized by the students in a rough plan, according to which they chose to narrate the events in a chronological order – dealing in this way with the organizational function of their media text (Burn and Parker, 2003) – so that it would have an easily and widely understood sensible structure, following the rules of the documentary theory.

The introduction of the narration (Shots 3 & 4, Table F, Appendix I) was the result of negotiations among Erlid, Evi and Selvia mainly. According to my journal, "Evi came up with ideas expressed in really well-structured speech", verifying in this way her role as a competent student who had a good command of language and could apply her previously acquired knowledge to this activity of creative writing, while working on the transformation (Gilje, 2010, p.498) of written language from the history to the script form. In relation to that Selvia mentioned, "We have to make our presentation more appealing to the audience", stressing with the adjective 'appealing' and the reference to the 'audience' her consciousness of her role as a media-maker and of the orientational function (Burn and Parker, 2003, p.6) of their documentary. So, she considered their viewers as receivers of the text they would create and was interested in attracting their attention and meeting their expectations. That is why for the very beginning of the documentary introduction she suggested the

phrase "Tampouria, an area full of history" instead of Erlid's "Tampouria is an area full of history" (quotations from my journal), showing that the transformation of the written speech from the history book into a script should give it a different tone so that it had an impact on the viewers' feelings. Then, the dialogue below followed:

> Erlid (laughing): It sounds very romantic and mellow!
>
> Selvia: No, it is just more poetic and literary.
>
> Teacher: Listen, you have to make choices that will attract your audience's attention. After all, being poetic doesn't necessarily mean being mellow. You can choose one of the two versions or even come up with a new one.
>
> Antigoni: Selvia's suggestion is better. Let's keep this one.
>
> And the rest agreed.

The use of the adjectives 'romantic' and 'mellow' show the disapproval of a teenage boy who usually uses more neutral and less emotional linguistic structures and tends to laugh at the female choices which are full of emotion. On the contrary, Selvia, a teenage girl, found the same phrase 'poetic' and 'literary', adjectives that revealed both her teenage female identity and her conception of the language used in literature, knowledge deriving from her cultural capital (Bourdieu, 1984, p.13), a result of formal education and extra-curricular reading of literature. On a socio-cultural level (Fairclough, 1995), we could argue that different forms of cultural capital are rewarded in masculine and feminine cultures; that is why the two students showed their preference for different linguistic styles, as a result of their different readings and therefore previous cultural experience of written language. The fact that Antigoni, another girl of Selvia's age, approved of her suggestion and encouraged the others to support Selvia's linguistic choice was also proof of the expression of the teenage identity, the male versus the female one, through this creative writing activity and the use of the written speech mode. This brings us to Butler's (1999, p.xv-xvi) idea of the performative gendered identity,

> The view that gender is performative is sought to show that what we take to be an internal essence of gender is manufactured through a sustained set of acts, posited through the gendered stylization of the body. In this way, it showed that what we take to be an "internal" feature of ourselves is one that we anticipate and produce through certain bodily acts.

According to this theory then, the students in their words here, in the design of their media text and in their school lives in a broader sense thought about and uttered phrases that reflected their gender identities; therefore their bodily acts performed their conception of their gender and stressed the differences between the male and female members of their team. Goodwyn (2004) also argues that media-making can favour the expression of the students' male and female characteristics and identities, which is the case here.

While discussing the selection of the visual material and therefore the transduction (Gilje, 2010, p.498) of the written into the visual mode, the students used black-and-white or sepia photographs (Fig.8) for the representation of the 'past' and coloured stills and videos for the representation of the 'present', and the depiction of the equivalent narration parts. The application of the sepia or black-and-white effect to make new stills or videos give the illusion of the 'past' (Fig.9) indicated a process in which the cultural material available was transformed (Gilje, 2010, p.501) by the semiotic tool of Photoshop to achieve the representations desired. The students used their already acquired knowledge from previous documentary-viewing as a guide for the representation of the 'past' and the 'present' and they exploited their technical knowledge in editing techniques, acquired both outside from and within the environment of formal education, to apply the black-and-white effect where necessary. It was important for them to imitate the professional documentaries and therefore they used stereotypical sepia and black-and-white stills to depict the 'past', even though at times they could not claim for their authenticity, as the mash-up culture (Lange and Ito, 2007) influences interfered in their choices. As Antigoni stated in the follow-up questionnaire (Questionnaire C, Appendix II), when justifying "the choice of the stills and videos", "We took some new stills and turned them into black-and-white since we didn't have old stills to use." In this way, the students managed to form rational structures (Vygotsky, [1931] 1998) that created the illusion of reality (Bordwell and Thompson, 2010) by moving beyond professional standards and applying rules of mash-up culture (Lange and Ito, 2007); they did not use authentic material but produced it for the representational needs (Burn and Parker, 2003) of their documentary.

The mash-up culture (Lange and Ito, 2007) influence on the students also became evident in the creation of the end titles (Shot 65, Table F, Appendix I).

At first, the students had thought about adding all bibliography and sources used to collect their material. The reference to them all would be a professional approach of documentary-making, but during this critically creative process and more precisely when they were editing the end titles on the computer, they found that the titles would be too long, so they decided to refer only to the people-contributors to their short documentary and not to the sources that they had found and worked on, ignoring therefore the copyright law. According to my journal,

> Caterina said, 'If we include all the sources used, the credits will last more than the documentary itself. Why don't we just include the names of the participants and the people we want to thank?'

In this way, they preferred the mash-up technique of using others' material as if it were their own rather than the professional one, proving the important role that the mash-up culture (Lange and Ito, 2007) had in their life and the power of these influences on their cultural taste and creative choices. Nevertheless, this shot was characterized by hybridity. Despite the application of mash-up techniques, their choice was professional-like as for the background of the end titles. Initially, as seen in the first draft of the documentary script, the students had chosen to use the Tampouria graffiti as the background of the end titles, but in the end they transformed it into the monochrome blue background with white fonts, a more professional choice, based on their experience of previous documentary-viewing and the genre rules. Another professional-like decision had to do with the omission of subtitles for the end titles. As mentioned in my journal, "Evi suggested, 'We shouldn't translate them because in the foreign movies the end titles are never translated.'" Moreover, the use of the "Pythagoreion" (Terror-X-Crew, 2001) song introduction, as in the beginning titles, worked as a rounding-up of the documentary, as if a cycle was closing and therefore this media text was reaching its end, which was a symbolic choice with a highly representational function (Burn and Parker, 2003). It was that cultural resource, a glocal (Askegaard and Kjeldgaard, 2006) popular music track, which functioned as a semiotic artefact (Vygotsky, 1978) that complemented the end titles and created a social meaning for the audience, indicating the end of the media text and of the presentation of this area history.

As for the work on the semiotic process of production (Kress and van Leeuwen, 2001), the first shot (Shot 1, Table F, Appendix I) of the documentary, which was the background of the beginning titles, consisted of a zoom-on from Selepitsari park on Tampouria area and from the school area on the school building. That technique of the gradual zoom-on from the general to the more specific location to establish the place of action has been frequently used in the cinema, proving the students' previous exposure to cinematic products and their already acquired knowledge they came in class with (Buckingham, 2003; Burn and Durran, 2007). After taking various shots of the school building for the creation of the first shot of the documentary, the students wanted to check them and make sure that they were satisfied by at least one of them. According to my journal, "They liked Antigoni's shooting most", which was their first impression and their final choice, too. Evi told Antigoni about that,

> You shoot in a specific way: you take a long shot, then you zoom in, you change angle for a new long shot, then you zoom in again. But you are good at it. You have an artistic touch! (quotation from my journal)

Evi's analysis of Antigoni's shooting style and her use of the physical semiotic tool of the camera, along with the correct use of film vocabulary ('long shot', 'zoom in, 'angle') proved her deep conceptual understanding of these terms and their use in a critical way, while her comments 'good at it' and 'artistic touch' expressed her opinion about her peer's creativity, as it was revealed by the handling of the semiotic tools provided. Furthermore, her consideration of these factors showed that the performance aspect of their activity and the adoption of the documentary-makers role were important for the students.

The tilt-up shot of St. George hill (Shot 5, Table F, Appendix I) showed both the hill and the church on its top, before passing to the next shot which was a long shot of the church, followed by a zoom-on of its entrance. The shot of the hill supported the narration referring to the ancient settlement of the hill and constituted a transduction of the written script into the visual mode. As Erlid wrote in the justification of "the choice of the stills and videos" of the follow-up questionnaire (Questionnaire C, Appendix II), "The choice of videos and stills was made according to the script so that they would follow the stream of the equivalent narration." The use of the verb 'follow' and of the nominal phrase 'equivalent narration' stressed the need for the orchestrating of various modes

in the creation of a multimodal text (Gilje, 2010, p.512). Nevertheless, we could say that the contemporary shots of St. George hill were in *opposition* (Burn and Parker, 2003, p.25) with the narration about ancient times but that was a choice made by the students because of lack of relevant ancient material that could be used. The 'Wheel, 4 Spokes' transition effect between shots 6 and 7 could be seen as a playful effect that compensated for the lack of more adequate shots, as the narration about the ancient times continued. The choice of the image for shot 6 (Table F, Appendix I) was a long shot of St. George church because, as Popi mentioned, "We have to take a long shot of this church as it is a landmark of our area" (quotation from my journal). The importance of this building was expressed by the girl with the use of the modal verb 'have to' and the noun 'landmark' to characterize it. That is why this shot was chosen to be used when the narration referred to the historical elements of the area and part of the music track "La Valse d´Amélie" (Tiersen, 2001) supported the content of the shot, the narration of the past history of Tampouria, serving in this way the representational function (Burn and Parker, 2003) of the video.

Their choice of shooting this building for the representation of the area derived from the importance it had in the students' lives, thus, from their socio-cultural context (Fairclough, 1995). It was the place were these children's families used to go for the Sunday mass, and also a cultural centre that organized a lot of activities and events, thus a meeting point for the local people. This Greek Orthodox church also had a secular role and that is why the students stressed its significance. Nevertheless, we could observe a hidden tension here. This suggestion was applauded by the Greek students but not by the Albanian immigrant students. Since most of these immigrants were atheists, they kept the same religious identity after moving to Greece. Others, though, were baptized in order to better incorporate in the local community. The religious feeling and the significance of the local churches in the religious and cultural life of the Greek areas are not so important for them, as they have not been raised to think in this way, as a result of their previous social context mentality. Therefore, the Albanian students never mentioned the importance of shooting this church, but they consented to that, realizing its value for the local history more as external observers rather than as members of the local community who shared this idea and felt the need to make this reference.

The visualization of the script and therefore the transduction of the written speech into the visual mode was realized both literally and metaphorically. For example, Shot 8 (Table F, Appendix I) was a panoramic shot of contemporary Democratias Avenue, as there was a reference to it and therefore we had a realistic depiction of it, whereas the reference to the ancient Persian Emperor Xerxes was illustrated by a photo of his sculpture (Shot 9, Table F, Appendix I). According to my journal,

> Caterina suggested finding a photo of Xerxes for our reference to him. […] As I asked them to find photos of Xerxes, Caterina brought a photo with a sculpture of Xerxes she had found online.

This proved her sense of creativity in relation to documentary techniques, through the transduction (Gilje, 2010, p.504) from the spoken narration to the visual mode and the exploitation of the cultural resources available as semiotic artefacts. When studying Nichols' (2010) documentary techniques, students learnt that usually narration is supported by the visual and audio material used, and that this material has a complementary function (Burn and Parker, 2003, p.25). So, Caterina made use of her formal education and applied it in a critically creative way.

The shot of the small St. Nicolas church, which had a historical importance for the area, as it was related to Karaiskakis, the local hero of the Greek Revolution who fought against the Ottoman Turks, was the chosen image for the reference to it, both as a long shot of the church and as a still of the church marble board referring to this hero (Fig.14). The importance of this church was part of the local history that had been transmitted to the Greek students by their families, as part of their cultural heritage and collective memory (Marcel and Mucchielli, 2008, p.142). This church was a place where they all went with their families to pray and its historicity had been stressed to them so much that "they were excited about shooting it" (quotation from my journal). The use of the adjective 'excited' to describe the Greek students' emotional involvement with the project and the pleasure they experienced thanks to it is also proof of the affective function of media literacy. So, the use of the semiotic tools of shooting, editing, voiceover and music were very significant in this case as they created a highly important social meaning for the local history and community, which all ages seemed to be sensitive about.

With the presentation of legendary figures of their local history students followed a myth-making process in the representation of the 'past'. They reconstructed the myth of their heroic 'past', also supported by the national education system since the history books taught at school and the content of the National Days celebrations stress the importance of these figures in the Greek nation's fight for freedom. So, these figures were connected both with the students' Greek culture, formed by the national education and their families, and with their identity as members of the Greek community. As for the immigrant students-participants, they were all born in Greece; therefore they had developed the sense of their Greek citizenship because of living and being educated in this country, despite the foreign family context where they were raised. So, they were aware of the importance of these legendary figures for the Greeks and recognized their importance for the representation of the 'past'. This is an example of how culture and creativity interrelated in the transformation of cultural resources by imaginative work (Vygotsky, 1978), through the use of multimodal design.
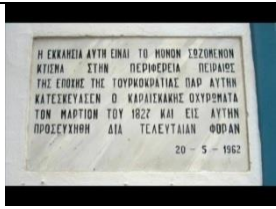
Screengrabs		
Shot description	Shot of St. Nicholas church today	Still of the church marble board

Fig.14 Shots 17 & 18 of Table F, Appendix I: Shots of St. Nicholas church

For the making of the shots with the *talking heads* (Nichols, 2010, p.92), the students used professional techniques and at the same time they tried to keep the balance between the presentation of the 'past' and that of the 'present' by using one talking head for each case. When working with their talking head of the 'past', the students recorded him narrating, and then accompanied most of his narration with stills and videos depicting the content of his words (Shots 32-54, Table F, Appendix I). As mentioned in my journal,

> Caterina suggested, 'We can show the witness speaking in the beginning and then just have his voice and project shots of things he refers to'. They all liked the idea and decided to keep it.

Therefore, they started by presenting the talking head and then they visualized his words by the use of the equivalent material, a technique widely used by professionals. This proves that they were based on their cultural capital (Bourdieu, 1984) and the experience of previous documentary-viewing to express their creativity and give form to their own work. Furthermore, the use of the witness' voice added to the authenticity and credibility of the presented material, as he reconstructed the 'past' both for them and their audience (Goodwyn, 2004). He also expressed a sense of nostalgia in his narration, fact which contributed to the idealization of the 'past' and the creation of its myth. The absence of music during the two witnesses' talk was also proof of the students' creativity and the exploitation of their knowledge of documentary techniques outside from school in order to create their own media text with the cultural resources – stills, videos, music tracks – and semiotic tools – camera, editing software – available. That was a process that involved both the transduction (Gilje, 2010) from one mode to the other, as the witness' spoken words had to be visualized, which means turned into visual mode, and the transformation (ibid.) of the visual material with the addition of effects when necessary for the representation of the 'past' (Burn and Parker, 2003), according to the picture they had of it. Therefore, they had the full agency (Bruner, cited in Burn and Durran, 2007, p.12) of their work.

Later on, one of the students, Popi, appeared as a talking head and played the role of the witness of the 'present' for the needs of the documentary, and thus got involved in the documentary with her performance (Jenkins, 2010, p.4), an embodied experience (Giddens, 1991, p.56), which constituted what Burn (2013, p.6) calls an "embodied mode", dividing into "dramatic action" and "speech", which was Popi's way of acting and talking to the camera. Popi was shot by Antigoni in a small square (Fig.15). She was placed on the steps at the entrance of a house because, as Antigoni explained, "Popi has to sit outside a house because she will talk about Tampouria which play the role of our home" (quotation from my journal). Therefore, the use of that background played a symbolic role for her and contributed to the representational role (Burn and Parker, 2003) of the shot. She used a 'house' to imply 'home'. Once again, the written words of Helena were transducted into spoken words pronounced and

acted by Popi and into visual material by Antigoni's video shot; all these modes were orchestrated for the creation of this specific scene.

During the editing of the shot, Evi mentioned,

> This talking head video has been abruptly cut and thus a more dynamic transition is needed to attract the people's attention and distract them from this flaw (quotation from my journal).

We see how she used film vocabulary, by referring to the 'cut' and to the 'dynamic transition', proving in this way the deep understanding and consolidation of the taught material. Moreover, her critical way of creating originated again in the consideration of the audience and the effect she wanted their work to have on them. Just like a professional, she did not ignore but tried to cover the flaw of their shooting by the use of an editing technique, a semiotic tool whose potential could contribute to the transformation of the defective shot. So, as we see in the transition between shots 63 and 64 (Fig.15), she added the 'Iris' video transition and the effect 'Ease In' on Tampouria graffiti still to make the transition smoother. As she explained,

> Given that the 'Iris' video transition opens as a window, the eye needs time to perceive the upcoming image. So, the 'Ease In' effect, which is actually a zoom-in, creates this impression of gradual visual adjustment (quotation from my journal).

Evi combined the potential of the editing techniques ('opens as a window', 'a zoom-in' 'creates this impression of gradual adjustment') with the needs of the audience ('the eye needs time to perceive') in order to let them have time to process the content of the documentary, thus, performing the role of a professional media-maker with a developed sense of criticality and creativity, and the assimilation of the equivalent rules.

Screengrab	
Shot description	Static shot of a student talking to the camera
Shot narration	Witness: "Tampouria is something special for us, the young people. It is an escape to the teen thoughtlessness, away from our dull neighbourhoods. Every corner of the area is carrying a memory. Our area is our home and our home is our area."
Cut and transition description	 'Iris' transition effect:

Fig.15 Shot 63 of Table F, Appendix I: Popi as a talking head

The choice of a Greek singer's lyrics referring to Tampouria (Fig.16) as a way to finish their documentary was again a creative adaptation of professional work. During the theoretical part of the documentary-making process, the students watched a documentary on the history of the Greek island of Samos. So, as mentioned in my journal, "Caterina suggested, 'I think it would be nice to finish our documentary in the way it finishes in Samos documentary, with a poem dedicated to our area'". The use of the adjective 'nice' and the approval of a professional technique show Caterina's conception of an ending that would be aesthetically appropriate and at the same time, would reflect the image of the area and would address the audience effectively as it combined elements of the local culture that were related to the people's cultural taste and reflected aspects of the local lifestyle (Bourdieu, 1984), given that these lyrics referred to the way people entertained themselves and to a factory where many of them worked. This choice accomplished then the representational and orientational function (Burn and Parker, 2003) of this media product.

It is also worth mentioning that the choice of Kazantzidis' lyrics was reflective of their social context (Fairclough, 1995). Kazantzidis was a popular singer that sang songs about the Greek emigrants, who left Greece in the mid-20th century and looked for a job and a better destiny abroad. His songs expressed the emigrant working class hard work and pain and touched both the people who

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had left and the members of their families who had stayed back. In this way, the myth of the poor but brave Greek emigrants, who left their country in quest of a better life, was reconstructed by his songs. As time passed, Kazantzidis became the singer of the Greek working class, not only outside but also inside the country, and he was a popular singer of the 1950s. His value was highly appreciated later on as his music was representative of a specific period of modern Greek history and nowadays, sixty years later, he is considered to be a classical singer. He is still connected, though, with the working class and people who like and listen to his music usually belong to this social group. Therefore, the choice of his song lyrics by the students of this project, the majority of whom belonged to the working class and many of whom were immigrants in Greece, was not coincidental. It was a result of the influence of the family and local background on these teenagers' cultural taste (Bourdieu, 1984) that was reflected on these lyrics choice.

Furthermore, we should mention that these old-time lyrics, in combination with the "Pythagoreion" (Terror-X-Crew, 2001) music track and the modern-time graffiti still brought the 'past' and the 'present' together, enclosed both the older and younger generations of their imagined community (Anderson, 1983, p.48) of Tampouria, the homeland of locals and immigrants, and closed the cycle of the documentary by referring back to its title, revealing thus the students' multi-dimensional creativity that produced a *polyglot* (Bakhtin, 1981) media text and gave voice to different people and social groups. With these choices, they worked with all modes, transducted the one to the other while keeping the same social meaning, and managed to orchestrate them so that they could make a unified total, by combining various cultural resources with the help of the semiotic tools of the camera used for capturing the still, the voice-recorder for the recording of the narration, and the editing software for combining them with the music track.

Screengrab	
Shot description	Still of "Tampouria" graffiti
Shot narration	And as a conclusion, we will mention the lyrics of the famous popular singer Stelios Kazantzidis in the song "Hello immortal Piraeus", written by Michael Genitsaris: "Hello immortal Piraeus, tonight I am making a rush in Zea, in Lipasmata (area of a fertilizers' factory) and in the famous Tampouria".
Description of music track	Low tone, instrumental music, introduction of the Greek low bap song "Pythagoreion" by TXC

Fig.16 Shot 64 of Table F, Appendix I: Last shot of the short documentary

During the editing, the students realized the necessity of adding appropriate transition effects to connect the shots between them, thematically and technically. For instance, the use of the 'Dissolve' transition effect showed the students' wish for a smooth transfer from the school building on shot 1 to its sign on shot 2 (Table F, Appendix I). As Evi wrote about "the choice of the transition effects" in the follow-up questionnaire (Questionnaire C, Appendix II), "With the use of transition effects we tried to achieve the smooth succession of videos and stills, create nice frames and connect the themes with each other." Therefore, their motives were not only technical, indicated by the nominal phrases 'smooth succession' and 'nice frames', but also representational (Burn and Parker, 2003), with a view of relating the various themes in a coherent and cohesive way. Additionally, as they chose to narrate the historical events in a chronological order, the transition effects also contributed to the formation of the *temporal relations* (Bordwell and Thompson, 2010, p.225) between the consecutive shots of the documentary. In support to that, we should mention Helena's statement about "the choice of the video effects" in the follow-up questionnaire (Questionnaire C, Appendix II): "The video effects make the different parts of the film be combined in harmony." The adjective 'different' and the phrase 'in harmony' underlined how the film-making techniques were used by the students to bring together and create a whole from diverse elements. These transition effects were of representational (Burn and Parker, 2003) importance for the young, who performed the role of documentary-makers. In other cases, though, the use of a very striking transition effect also had a

metaphorical meaning, such as the 'Whirlwind' transition effect between the 19th and 20th century narration (Shot 19, Table F, Appendix I), which gave the impression that the previous period flew away and a new one came forward. The students' choice could be justified by Popi's words, "A transition effect needs to be used when a thematic unity closes and a new one starts" (quotation from my journal). On the other hand, the lack of a transition effect made the cut between two shots more apparent in order to indicate a change in the documentary part. For example, the cut between shots 2 and 3 (Table F, Appendix I) indicated the transition from the introduction to the main part of the documentary.

The choice of non-diegetic music for the soundtrack of this documentary was evidently a critically creative process as they had to go through various negotiations, and find the appropriate tracks that both matched their documentary in terms of content and aesthetics, and expressed themselves, as they belonged to their youth subculture and reflected their identity. Then, they had to adapt their duration to the needs of their media text. As already seen, the students went through long discussions to make a common decision about their soundtrack and how it would fulfill its representational function, which means how it would have a certain social semiosis in order to boost the meaning of the equivalent shots while adding to their emotional load (Burn, 2013, p.8). In this way, the voiceover and the visual modes were transducted into the audio mode of music. After choosing the music tracks, the students had to transform them; choose their adequate parts and edit them so that they sounded appropriate for the various shots, with a smooth introduction and ending, thanks to the use of the 'Fade In' and 'Fade Out' effect. According to my journal,

> The students edited music on Wave Pad Audio Editor. They chose the part that sounded best for each shot, they split the song there and added the 'Fade In' and 'Fade Out' effects.

In this way the music used was complementary to the visual material and to the narration. Angela's comment in the follow-up questionnaire (Questionnaire C, Appendix II) supports this argument, "We chose and added the music in order to illustrate both the image and the narration." This girl focused on the role of music in relation to the other two modes used, the 'image' and the 'narration', voiceover in that case.

Creativity, as a result of youngsters' imagination and need for expression, has to take form through the use of the materials and techniques available, the semiotic artefacts and tools, in Vygotsky's (1978) terms. In relation to them, Gilje (2010, p.504) made a distinction between transformation and transduction, the former referring to the change of form within the same mode and the latter to the transition of the same content from one mode to another. So, students' creativity as a way of self-expression and a means of realization of their documentary-making project involved both the physical transduction and the conceptual transformation of the cultural resources provided for the creation of their own meanings. The meanings they wanted to create derived from the important aspects of their local history, represented by landmarks of the area (for instance, St. George and St. Nicholas churches) and works of art (for example, Xerxes sculpture and paintings of Karaiskakis), and the lifestyle of the 'past' and the 'present' as projected by representatives of both times.

As well as creating arguments and social meanings, students also created a media product and had to make aesthetic choices for the materialization of the semiotic process. The questions that bring us to the next section of the chapter are: What lay behind the students' choices? Was there a proper form that students appreciated or were their choices socially determined?

8.4 Aesthetic choices

During the documentary-making project, some aesthetic choices were made after the students had experienced tension and conflicts, and others as the result of direct consensus. A major concern of the students was the choice of their documentary soundtrack. Even if the final decision they made was supported by all of them and it had a complementary function to the image and voiceover, in the very first session its choice was discussed, there was a conflict between the supporters of hip hop and low bap and those who did not really enjoy this kind of music. As mentioned in my journal,

> Helena, Evi and Popi played the suggested songs on their mobile phones and while listening to them, they were singing and Evi was even moving to the rhythm. Selvia and Antigoni didn't seem very excited because they are fans of pop and 'laiki' music. 'Laiki' or 'laika' is a kind of popular Greek music with oriental influences. It is a kind of belly dance. So, they didn't enjoy this music so much and then, the following dialogue took place:

Selvia: Have you brought only this kind of songs?

Evi: Listen to them first, listen to the lyrics and if you don't like them, ok.

Antigoni: I'm saying just this: I don't like these songs at all.

Helena: Miss, she is always like that. Foteini knows how stubborn she can be. (Foteini is Antigoni's best friend.)

Teacher: Antigoni, let's listen to them and then you will all tell your opinion. Actually, you should come up with your own suggestions as well. I am expecting everybody to suggest tracks.

Some songs were very pessimistic or aggressive, so they were left out. A song that everybody liked was "Radek VS. Amélie [Breakdance Evolution]". So, they kept it for the part of modern Tampouria and then they had to find a more classical song for the historical part of the documentary. Evi suggested that the main theme of the "Amélie" film with the violin was excellent and she played it on her mobile phone. Selvia loved it and suggested to keep it as the main theme of their documentary and to make the transition from the classical piece to its remix at the moment of passing from the past to the present time of Tampouria.

Antigoni's insistence expressed by the phrase 'I'm just saying this' and her dislike for hip hop and low bap music shown by the statement 'I don't like these songs', but also her friends' disapproval of her attitude ('she is always like that') depict a tension stemming from their different cultural taste (Bourdieu, 1984) on music. Antigoni and Selvia were fans of a global and a local kind of music, pop and 'laika' respectively, whereas the other students were fans of global music mainly, hip hop and low bap, and of its glocal (Askegaard and Kjeldgaard, 2006) aspect, too. From a socio-cultural perspective (Fairclough, 1995), this difference was mainly due to their cultural capital (Bourdieu, 1984) acquired from their family and peer environment. Their music taste was the result of a long-term process and exposure to these kinds of music in their habitus, the social context where they lived and acted. Except for pop and hip hop, which are widely heard, 'laika' and low bap reflected the area where these students lived, a working class neighbourhood of Piraeus. Low bap is a global kind of youth music which has been locally adopted but its cultural status is low and it is mainly appreciated by inner-city youth, as its lyrics talk about the problems they have and express their dissatisfaction against the status quo. We could also say that it is a productive assimilation of the USA influence on the Greek music landscape and proof of adolescents' creative adaptation of it. As for 'laika', it is a Greek kind of music, originating in the oriental belly dance. There are such songs of high cultural value because of the exceptional melodies and the highly

appreciated singers that sing them. These are popular among almost all Greeks. Most 'laika' songs, though, are only commercial; they are produced in big numbers and sung by singers who become popular thanks to their attractive appearance. These songs are of low quality and do not last in time. This category of 'laika' is heard mainly by working class people without music education, who have no great expectations of the kind of music they listen to, and enjoy the lyrics which talk about trivial matters, such as problematic love affairs. This is the kind of music people dance to in bouzoukia clubs just for fun. So, since there are only specific radio stations one can listen to 'laika' and people go to specific clubs to dance to this music, which teenagers are not allowed to enter, youngsters who like them are usually exposed to them at home, and their preference for this kind of music is a matter of family influence. So, Antigoni and Selvia reflected in this case their family social background that had a strong impact on their music taste and had contributed to the formation of their music cultural capital (Bourdieu, 1984). These cultural preferences, then, structured the aesthetic decisions made in the students' documentary design, and the soundtrack choice specifically.

We should also mention that the specific preferences the students had adopted during their life were *traded* (Connolly, 2013, p.39) at school and sought legitimization (Bourdieu, 1984; Connolly, 2013). As a matter of fact, while some students were trading their cultural capital (Bourdieu, 1984), others were collecting it, as they were coming in touch with it and acquired new forms of popular culture. Through this conflict, the supporters of different kinds of popular music exchanged their preferences and knowledge of it and learned about each other's cultural taste, increasing their own cultural capital (ibid.) in this way. So, these two sides had to negotiate on different kinds of youth culture music so as to make a common decision. This also meant that the use of popular culture elements, and even of ones whose cultural status had been low, would give them a recognized cultural value thanks to their approval by the teacher and their use in the official school environment (Connolly, 2013). Evi's resourcefulness, which managed to compromise the two sides with the suggestion of "La Valse d' Amélie" by Yann Tiersen (2001) as a popular track that matched with the hip hop one chosen and complemented it in technical (musical) and representational terms (Burn and Parker, 2003), was a critical

contribution to the resolution of the crisis. As we see, students' creativity was a matter of cultural taste (Bourdieu, 1984) and also of appropriate management of the available cultural resources in order to ensure the polyphony (Bakhtin, 1981) of their digital video and avoid the imposition of one cultural tendency over the others.

Within the frame of conflicting aesthetic choices, it is worth mentioning the dialogue between a boy and a girl, Erlid and Zaharoula, during the editing of the shot depicting the outside of their school building (Shot 1, Table F, Appendix I).

> Erlid: Why don't we skip the shot showing our school from outside? We could just show the school board. In fact, the building is so old that it is a shame to show it.
>
> Zaharoula: But this is where we go, Erlid. It is not our responsibility that it is old, but we still pass a lot of time here and love it.
>
> Erlid: I know what you mean, but I still don't like it to be in our documentary, for aesthetic reasons.
>
> Zaharoula: No, we should keep it. We all want to present it.
>
> Erlid: Ok, I understand. I just wanted to mention that (quotation from my journal).

Erlid's concern about the appearance of their school building was a matter of representation for him. He loved his school and had a good opinion about it, so the presentation of its old building could create a bad impression of it on the audience. Thus, he wanted them to use just the school board to introduce their school, but not the whole building. The use of the phrases 'so old' and 'it is a shame' expressed his skepticism about showing it while the phrase 'for aesthetic reasons' revealed his aesthetic concerns as a documentary-maker, which derived from the classical appreciation of form and were not related to any social aspects. On the other hand, Zaharoula, who talked on behalf of the rest of the students as she used the first plural person to refer to their common will ('we all want to present it'), did not give so much importance to the condition of the building but to the emotional value it had for them, expressed by the verb 'love'. Therefore, the representational function (Burn and Parker, 2003) of this building was significant and it had to be included in the visual material used despite its age. Zaharoula's approach of documentary-making was closer to depicting the reality even though it was not aesthetically nice. She did not want to sacrifice the truth for the aesthetics, setting in this way a different priority from

Erlid in her creation. Thus, Zaharoula focused on the representational function (ibid.) of this shot and her decision was connected to real documentaries which show places as they are, whereas Erlid was more interested in its aesthetics and its orientational function (Burn and Parker, 2003) for the offer of pleasant images to the audience, deciding in this way under the influence of the classical concept of beauty.

The third shot (Shot 3, Table F, Appendix I) was a reference to the statistics about Tampouria. The image consisted of three consecutive zooms-on and demanded the use of three maps, one of Greece, one of Attica and one of Piraeus. According to my journal, "Evi suggested that we start with the maps focusing from Greece to Attica, from Attica to Piraeus and from Piraeus to Tampouria". This widely used technique proved Evi's cultural capital (Bourdieu, 1984) as a result of her previous exposure to media texts along with her artistic identity and her critical thought that contributed to her creativity through the exploitation of her potential and her imagination. Here she traded the cultural capital (ibid.) she had acquired outside from school and she was able to suggest using this shooting technique when it was most suitable, to refer to Tampouria as a location belonging to a broader municipality, prefecture and country. As for the realization of the shooting, both Angela and Caterina brought maps to be used.

> Angela brought coloured maps of Greece, Attica and Piraeus, which turned out to be the most useful ones. Caterina also brought some maps but they were at a larger scale so they were not useful for the shooting because it had to be made from a big distance and their details could not be seen (quotation from my journal).

Therefore, they were both involved in the creative realization for this shooting, but Angela's critical ability here proved to be better as she chose the right size of maps that could depict their area, according to the professional documentaries they had previously been exposed to. Even though there was no open conflict between these two girls, their different conception of materializing their shooting and of its aesthetic result was indicative of their differentiated approach of the situation. After all, the final decision was taken after both shootings had been realized and the students saw them on screen to choose the best one, proving the importance of experimentation (Vygotsky, [1931]

1998), of theoretically-driven aesthetics for them (Nichols, 2010), and of performing their role as documentary-makers (Jenkins et al., 2010).

Later on, while discussing how students would depict the entertainment of people in the old times, and more precisely of cinema-going, the following dialogue took place (quotation from my journal),

> Selvia: We can find photos of the old cinemas and project them one after the other on the screen, as the narrator will refer to them.
>
> Caterina: We can even make a patchwork of them all and show it on screen.
>
> Selvia: No, this is not good for our case. It is too modern a technique to refer to the past.
>
> Angela: Selvia is right.

A close linguistic analysis of this dialogue (Fairclough, 1995) shows that the use of the phrase 'too modern' by Selvia to judge a projection technique and her conception of the 'past' that was more traditional and had to be depicted by equivalent cinematic techniques was a critical way of thinking about the representational function (Burn and Parker, 2003) of their creation. In fact, she wanted to reproduce the already existing myth of the 'past' as the students had been used to experience, through the use of more traditional pictures. She found Caterina's suggestion unsuitable for their needs; she used the negative phrase 'not good' and specified it with the phrase 'for our case', showing her conception of the representation of the 'past', an aspect of local history in that case, in relation to the techniques available that were the semiotic tools they could use. As Angela shared Selvia's opinion and there were no more objections, they finally applied Selvia's idea (Shot 51, Table F, Appendix I). On a socio-cultural level (Fairclough, 1995), this tension was indicative of the conflict between mash-up culture (Lange and Ito, 2007) and the official documentary genre (Nichols, 2010), promoted by the official school culture. Caterina's idea reflected a more modern technique that was popular in the youth culture as it was much applied in photographs edited mainly by youngsters and involved the combination of already existing material for the creation of a new patchwork. On the other hand, Selvia and Angela's support of the conventional use of archive material was aligned with the rules of official documentary theory and therefore derived from the effect of professional

documentaries on them. Girls' already acquired cultural capital (Bourdieu, 1984) lied behind these suggestions, but the classical choice prevailed in the end, showing that the new popular technique did not have a wide acceptance yet and could not be legitimized, at least for the time being, by the official school environment that looked for a more 'univocal' and less divergent way of representation.

Nevertheless, there were cases when students easily made a choice without any conflicts, especially when they worked in pairs consisting of friends, therefore of people with common preferences and mentalities. The editing of the talking head referring to the 'past', as if coming out of a window, showed Foteini's aesthetic approach of documentary-making in terms of imagery, so did her idea about finishing the shot in a similar ('equivalent') way. That is why Antigoni and Foteini, who worked on it, added two transition effects, one before and one after this shot. As Foteini explained,

> We should use a transition effect opening like a window which the talking head will come out from, and then the shot should be replaced in an equivalent way (quotation from my journal).

So, they used the 'Split, Vertical' transition effect for the beginning and the 'Diamond' transition effect for the end of the shot. These choices could be seen as a result of their cultural taste (Bourdieu, 1984) and an imitation of the television windows, on which various speakers appear, and as proof of Vygotsky's ([1967] 2004) theory that the real world provides youngsters with the material their imagination works with, and this imagination is then externalized through their creativity. Furthermore, the students' cultural capital (Bourdieu, 1984) was traded here once more, as they used knowledge they had already collected outside from school and they came in class with, intending to make use and transfer it from television to documentary-making. This could also be seen as an interference of the popular and mash-up culture (Lange and Ito, 2007), as the students did not comply with the official documentary genre but used the technique of another medium, television, in the creation of their documentary.

Moreover, the editing of the graffiti shots was also done considering its aesthetic value. The transition from the panoramic shot of the walls covered with graffiti to a still of a graffiti rose was realized with the 'Circle' transition

effect because as Caterina mentioned, "We need to choose a transition effect as the lack of it gives the impression of an abrupt passage" (quotation from my journal). Caterina paid attention to the aesthetic effect of this passage from one shot to another, considering the impact it would have on the audience – expressed by the adjective 'abrupt' – and suggested the use of an editing technique, working in this way on the orientational function (Burn and Parker, 2003) of these shots. From a socio-cultural viewpoint (Fairclough, 1995), it was the interference of her previous exposure to documentaries and the editing techniques she had experienced as a spectator and had been taught as a student, but also her interest in depicting an aspect of global youth culture in the most effective way that directed her decision-making, so the role of her cultural, turned into academic, capital (Bourdieu, 1984) and its effect on her creative work was evident.

Concluding, we could say that Vygotsky ([1967] 2004), in his study of children's and adolescents' creativity, approached issues of aesthetics and suggested that children need to find a way of externalization of their imaginary images and expression of their feelings, therefore they look for the techniques and materials, the semiotic *tools* and *artefacts* (Vygotsky, 1978) in other words, that can serve them to express themselves and depict their inner world. This semiotic process is realized through aesthetic choices, a conflicted area on various levels, especially if students work in groups and have to make common decisions about their final media product. We analyzed the tension between the mash-up and the official documentary techniques that was evident in the process of making aesthetic choices, and also the reasons that led to specific choices, which were explained by Bourdieu's (1984) argument that cultural taste depends of one's social class and social context, on their habitus, and the adolescents' need to incorporate various tendencies in their media text and create a polyphonic rather than a 'univocal' piece of work (Bakhtin, 1981). In these students' case we found that their aesthetic choices had to do with youth culture, their social class, local history, connection to real documentaries, the influence of mash-up techniques, or a combination of some of them. Furthermore, students traded their already acquired cultural capital (Bourdieu, 1991) outside from school but also collected new one through their interactions, made an effort to legitimize new popular forms, through conflicts about the most

suitable popular form, and when applying the taught theory, they turned their cultural into academic capital (ibid.) whereas in other cases they preferred the mash-up culture (Lange and Ito, 2007) techniques.

8.5 Conclusion

The design and production (Kress and van Leeuwen, 2001, pp.5-6) stages of this short documentary proved the students' high creativity. They made use of their knowledge acquired outside from school and combined it with the formal education offered to them in the form of film vocabulary and documentary-making techniques, performing in this way their role as documentary-makers. The way they used the various *contributing modes* (Burn, 2013, p.8) (image, spoken words, sound, effects) made a plea for authenticity and credibility, either by being authentic or by imitating reality through the application of mash-up techniques; therefore the students moved between the official school and the mash-up culture (Lange and Ito, 2007), according to their needs and the demands of this media project. Moreover, the way they organized their work and the choices they made reflected their consideration of the representational, orientational and organizational function of their media text (Burn and Parker, 2003), while showing their conception of the representation of the 'past', through the reconstruction of its myth, and of the 'present', the two basic axes of their work.

Firstly, this project was initially carried out through a playful process, full of experimentation. It was mainly play controlled at a later stage by certain rules set by the official documentary theory (Nichols, 2010) and adopted by the school culture. At times though, there was the play concept as defined by Jenkins (2010), which was a permanent condition that led to unconventional choices and revealed the teenagers' will to include various attitudes and preferences in their creation. Nevertheless, in most cases the students made sensible choices, due to the dominance of the school environment, and this is how their play became creativity, in rational ways (Vygotsky, 1978).

So, the next stage was the transduction and transformation of the semiotic artefacts through the use of semiotic tools as a process of rationalized creativity that served the three functions of the media text and contributed to the representation of the 'present' and the 'past'. The accomplishment of this

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semiotic process demanded decision-making on the aesthetic choices, which were sometimes the result of the students' appreciation of form in a classical sense, but they were mainly driven by the students' social context, their habitus, and resulted from their cultural taste and their cultural capital (Bourdieu, 1984) that was both traded and collected here. The above creative process revealed, then, a tension between youth and school culture, the cultural forms students were bringing from various out-of-school sources, and the rules they learned by formal education and were expected to use in order to form their media text. But even within youth culture, there were variations and creativity was not the same for all adolescents involved. It had different forms for different individuals; they not only focused on different modes but also they had different approaches. Moreover, their creativity was driven by their need for self-expression and as it was related to their cultural capital (ibid.) and identity, it was not uniform and 'univocal'; each adolescent was bringing their social background influences that led to distinct ways of creation and expression, and looked for legitimization of the cultural forms they were carrying in the official education environment (Bourdieu, 1984; Connolly, 2013).

Chapter 9 Conclusions

9.1 Overall consideration

The opening quote of this thesis is by a secondary school student about engagement with digital video projects:

> It is something so different from boring teaching and studying. You can't help loving it! (Antigoni, 15 years old, third grade of secondary school)

It expresses the main response of the students-participants in the two video-making research projects I carried out and justifies my claim that the Greek students are mature media consumers and ready to develop into media-makers in the context of the Greek education. Media education does not currently have a place in the national curriculum, but whenever applied, it is usually part of an extracurricular project or activity. Nonetheless, the important role of media in our lives nowadays in the fields of information, entertainment, and communication, along with the informal engagement of adolescents with them outside from school, show that media are an integral part of people's lives; therefore media education is a subject that can contribute to students' knowledge acquisition and personal development in a way adequate for our times. Moreover, as media education already has a place in the national curricula of other countries, such as in the U.K. (Bazalgette et al., 2000; Burn and Durran, 2007; Goodwyn, 2004; McDougall and Potamitis, 2010), a place for it could be claimed in the Greek national curriculum, too, given that media and moving image play an important role in the Greek students' life, too. It goes without saying, though, that we should take into consideration the peculiarities and needs of the Greek society and education; not just 'copy' a foreign curriculum but design and apply media education in a way adequate for the Greek youth.

Since the field I worked on was quite unexplored in Greece, with the few exceptions of research carried out by the Hellenic Ministry of Education and the Hellenic Audiovisual Institute, I started from the basic concepts of the cultural and the creative aspects of media literacy (Burn and Durran, 2007), as revealed in the media projects realized in two secondary schools of Piraeus. In the three sections that follow, I wish to analyze how the research questions were answered, how the conclusions drawn made an original contribution to the field

of media education, and how these new findings can be exploited by teachers, along with the new perspectives arisen for further research.

9.2 Answering the research questions

In order to answer my research questions, I used Burn and Durran's (2007) 3-Cs model as a basic theoretical frame. I approached my data in terms of culture, identity, and creativity and I posed questions whose answers could lead me to conclusions about the specific Greek context where my research was conducted. I was interested in exploring how students working within the Greek education system responded to these media texts and what aspects of their culture, identity, and creativity emerged.

The first set of research questions had to do with culture. The general opening question **"Based on Burn and Durran's (2007, p.8) 3-Cs model of media literacy, how was the cultural function revealed in the students' media texts?"** was replied in the two chapters of culture analysis, the one dedicated to cultural taste and the other to identity (chapter 6 and 7 respectively). The research question that followed, **"How were their local and global cultural experiences and preferences expressed in their work?"** was specified in the cultural taste issue. The students' cultural taste was expressed through their statements and contributions in the beginning of the media projects when the theoretical part was realized. They talked about the kinds of films and documentaries they liked and supported their choices. During the design (Kress and van Leeuwen, 2001) of their texts, the choice of specific images, both stills and videos, the use of music, and transition effects as semiotic artefacts revealed their cultural taste, as a result of their family background and their social class, their peers, the media and digital media, the national context, the urban landscape, and even the formal education influences. The differences that characterized the social settings where the students moved were reflected on their preferences and cultural taste and caused tensions among them. Another conflict present throughout the projects was that of the official school environment in contrast with the popular culture teenagers were mainly influenced by and carried in class with them.

The analysis of the different cultural influences exerted on the teenagers under study also concluded with the phenomenon of glocalization (Askegaard and

Kjeldgaard, 2006). The students proved to be exposed and therefore affected by cultural phenomena and products of their country and abroad, and in many cases tended to produce or adopt mixed, glocal (ibid.) cultural forms to express their cultural taste and also their identity. They also showed that there is no fear of the global, and mainly the USA cultural invasion in Europe, and in Greece more precisely, as the youth assimilate these influences productively. On the one hand, the Greek culture has a long and rich history; that is why there were strong historical effects on the students' work. On the other hand, the glocalization phenomenon (ibid.) was also apparent in various art forms used; mainly music and painting (in the form of graffiti).

For them, the global influences – coming mainly from the media – and the Greek national culture – as promoted by the institutions such as the government and the education system – were of equal importance, so they did not share the popular conception of the global/American cultural threat and therefore verified the youth culture theorists, such as Bennett (2001), who see this phenomenon positively and do not consider that the national cultures are displaced by the global/American one. The students found it possible to let the two opposite forces coexist and complement each other since they used elements of the two to create new cultural products with new meanings. Belonging to the imaginary Greek national culture means carrying a heavy load given that the Greek language is rich and Greeks have been culturally active and productive for thousands of years. Greeks feel proud of that and learn to appreciate it mainly at school, at home, and through the media. At the same time, since young Greeks live in the age of globalization, they are citizens of the world and therefore the strong global influences incite them the desire to be members of the global cultural community both by consuming and by producing certain cultural products. We see that during the theoretical part of the pilot research project, the students associated the figure of long-bearded Gandalf in white with God, based on the representation of God as it derived from their Greek Orthodox Christian belief. So, a figure of the popular cinema was given a new meaning by them as viewers. Another typical example of the adolescents' productive way of putting the two extremes together is the youngsters' graffiti in the area of Tampouria. This global art form was appropriated (Jenkins, 1992) by the Greek adolescents and was given a new meaning, as the themes treated

had to do with their locality. The most striking case was the graffiti with the word 'Tampouria' written in Greek, specially made for the last scene of their documentary.

Usually, the institutions that serve the national policies and contribute to the creation and preservation of a national identity and of the citizens' national consciousness, as expressed by Anderson's imagined community theory (1983) and the myth-making structure of Greece in our case, are in conflict with the global influences and the concept of the citizens of the world. Youth are exposed to both kinds of influences, so the school can put these two opposing forces together and students can make an effort to counterbalance them with the help of their teachers. It seems old-fashioned to enforce the national conception in the era of globalization. It is an outdated mentality that does not have an appeal on the youngsters. Therefore, the Greek education system should be reformed and adapted to the new reality, by leaving space for the students to work on the global cultural influences and help them equally evaluate both the global and the local cultural products. Furthermore, if we consider that the global culture uses mash-up (Lange and Ito, 2007) techniques even officially, such as the Hollywood films treating ancient Greek texts and topics, then the glocal (Askegaard and Kjeldgaard, 2006) products are produced not only by the smaller national cultures but the global/American culture, too. So, these glocal (ibid.) products can be used by educators in relation to the original texts and serve for very interesting comparative studies, which proves the value of popular culture. Nevertheless, doing this kind of work with students means dealing with a variety of factors that are not always controllable, so such problems and contradictions will always come up and it is worth acknowledging that they cannot always be solved or compromised.

The research question posed on the identity issue was, **"In what ways did they use their work as a vehicle to express their personal and social concerns, and their multi-faceted identities?"** Since identity is a crucial issue for adolescence, the students' cultural taste and their need for its expression were also related to their identity revelation. The students adopted various roles in the social contexts where they lived and acted. Therefore, they expressed their concerns and the way they thought and felt in relation to their various roles and their surrounding world. They had a local identity related to the place where

they lived but also to the one they came from, as students of different nationalities had a different conception of the place they inhabited. They also had the role of teenagers of the 21st century with its specific implications as they were members of the youth culture and consumers of its products, which were of various kinds and were differentiated among them, related once more to different social contexts. The use of digital media, of the internet and mainly of the social media both for communication and entertainment, the global kinds of music and dance, which coexisted with the local ones, the global popular films they watched and computer games they played, the art forms they created, such as graffiti, as well as their garments defined their lifestyle and their identity as members of the current youth popular culture (Giddens, 1991). At the same time, their participation in this culture was their means of resistance and differentiation from the adults' world and the status quo that they felt the need to keep a distance from, each one of them at a different extent according to their social class and mentality. The space to express themselves in their own, sometimes unconventional way due to the use of mash-up techniques, was also necessary for the maintenance of the balance between the national educational policy supporting the official film theory and the global popular culture dominating the students' everyday life and preferences, according to Gramsci's hegemony theory (Hoare and Smith, 1999). So, the teenagers were students who had to carry out media projects that were approved by their teacher, who stood for the formal education system. Therefore, both the students and the teacher had to act appropriately and try to bring together the informal culture of outside from school with the rules and conventions of the formal school culture. Along with these roles, each student had their own idiosyncrasy, their own particular characteristics related to their characters, their talents or even their roles as students that found a way of expression and projection through the creation of these digital videos. The role that Mark took up as the coordinator of his group during their trailer-making reflected his characteristic as a responsible student who always wanted to do his best and do well at the school subjects. In the same project, Vassilis' relaxed character also came up in many stages of the project, especially during teamwork, when his avoidance of the most demanding tasks was revealed. Moreover, in the documentary-making project, Evi's artistic inclinations became evident throughout the project as she had nice ideas both for the shooting angles and the editing of various scenes.

The second set of research questions referred to students' creativity. The first general research question **"In what ways were the students creative?"** was answered by the different stages of the students' design and production (Kress and van Leeuwen, 2001) work. They started by playing and experimenting with the resources and tools available and gradually moved into a more rational way of creation and adopted the rules of genre theory to produce their final media texts. Nevertheless, this process proved to be more complex, as many times the play concept was omnipresent in all creation stages and the official genre theory was destabilized by the intervention of the mash-up and popular culture rules. As seen, the students tried to bring the two ends together and the hybridity they resorted to contributed to the formation of polyphonic and heteroglot (Bakhtin, 1981) digital videos. For example, in the trailer-making project, the creation of the beginning titles was a playful process that resulted in a hereroglot result as the students went through negotiations concerning both the titles content and the reference to them as creators of the trailer, and the titles animation. They finally made a combination of a symbolic animation for their case that was not common in the professional world though, and of a content that presented the topic of the trailer and its creators in a more formal way. We also see how the beginning and intertitles created during the documentary-making project were the result of professional influences in terms of fonts and content, whereas the titles animation reflected the students' playfulness that expressed their taste and was related to their identity as adolescents, who wanted to create an unconventional piece of work by adopting mash-up (Lange and Ito, 2007) techniques.

These processes and the examples of students' creativity in the Greek educational context can work as a proposal for reform and introduction of media education in the national curriculum. The educational policy should change and leave space for more freedom and creativity in the already taught subjects, but also the media education subject could contribute to that. My application of media projects in two different schools and in different teaching conditions showed that adolescents can and need to feel creative, not only in the way assigned by the official theories but also in more informal ways related to the popular culture they are exposed to in their whole life. Instead of fearing that, we should give students the opportunity to create within this new framework, as

in this way the school is connected with the reality outside from it and therefore students have more interest in it if they feel that what they learn and do there is relevant to their life in the society. Furthermore, using 'traditional' topics for teaching in less conventional ways benefits the students in a double way. First, they acquire the necessary knowledge for structuring their academic capital (Bourdieu, 1984). Second, they are more eagerly engaged in the learning process as they carry out tasks they like, feel familiar with, and see learning as an entertaining rather than a boring compulsory process. We see how Selvia and Angela, the two Albanian students, learned about the important role of Karagkiozis shadow theatre in the Greek culture, its roots in history, and its connection with the preparation of the Greek Revolution against the Ottoman Turks, without just reciting from a history book, but through a process of negotiations concerning its place in their documentary.

The next question, **"How did they use media and how was their creativity reflected in the resources they used and the choices they made?"**, was approached by the analysis of the semiotic artefacts and tools (Vygotsky, [1967] 2004) used and the specific transduction and transformation of the cultural resources (Gilje, 2010) in such a way that they served the representational, organizational and orientational (Burn and Parker, 2003) needs of the students as media-makers. The students chose to represent aspects of their reality through the use of specific images, sounds, and even graphics that were put together in an orchestrating way so as to make sense and transmit messages to their potential audience (Goodwyn, 2004). In relation to that, the aesthetic choices made contributed to the realization of the above mentioned functions of the digital videos. But, what was evident once again was the socio-cultural character of creativity, as the different opinions and choices among the students were due to their different social experiences that led to differentiated cultural preferences, which were projected through their creative work. Furthermore, the combination of the knowledge students had acquired outside from school with the taught genre theory, film language, and film grammar contributed to the creation of hybrid texts that served the students' purposes both for representation and audience address. The conflicts among the students for reaching a common decision along with the teacher's expectations revealed the complicated landscape and answered the following research question, **"In what**

ways was their official knowledge combined with their informal learning in order to develop an innovative school project?"

The last question that was answered, **"How were these choices made as a result of their criticality, and how were they connected to the expression of their identities?"**, had to do with these adolescents' critical creativity and the expression of their identities. Since the students' creative work was a way to project themselves and reveal their multi-faceted identities, the choices they made were the result of critical thought and consideration in order to serve their needs. They had to combine the resources and tools available to express certain meanings that not only concerned themselves as individuals, but they were also acceptable by the rest of their peers, given that their digital video was a team production, and at the same time it could stand as a school project that addressed their teacher, the other school students, their parents, and even the school administration.

9.3 Original contribution: Cultural taste, identity and creativity issues in the Greek educational context

I can contend that my original contribution has three aspects, all of them related to the integration of moving image literacy in the Greek educational context. First, the adolescents' cultural taste is formed by various factors present in the habitus where they live and act and it is the result of their cultural capital (Bourdieu, 1984) along with the official education they receive that many times turns this cultural into academic capital (ibid.). In the Greek context there is a high degree of hybridity in the teenagers' work. On the one hand, the rigid formal school culture with its limitations and the genre theory (Kernan, 2004; Nichols, 2010) it carries with it are put together with the popular and mash-up culture (Lange and Ito, 2007) that have a remarkable impact on the students. On the other hand, the issues of local history and culture play a really influential role and we see that teenagers seek to represent aspects of their reality connected to them, without neglecting the past. The historicity of their area was an important concern for students, as shown by my studies. In the pilot project, the boys revived the Greek heroic ideal through the character of Aragorn. In the main project, they stressed the role of the Greek hero, Karaiskakis, as a leading figure in the local history. Therefore, the global influences met the specific local

characteristics and contributed to the creation of new glocalized cultural products (Askegaard and Kjeldgaard, 2006), subverting the negative public perception about the global (USA) cultural invasion and its bad effects on the local culture.

My second argument is related to the identity issue. Even though the different aspects of the teenagers' identity are a global phenomenon, the new thing about Greece is the students' sense of Greekness or the immigrant students' foreignness. The conception of their national identity and how it relates to the location they inhabit and the influences they receive from it, what homeland means to them, and what their collective (Marcel and Mucchielli, 2008) and their cultural memory (Straub, 2008) consists of had a central role in the students' need for expression and representation and thus in their choices, especially in the depiction of the 'past' and the 'present' in the documentary-making project.

As far as creativity is concerned, I started my analysis by the application of Vygotsky's ([1931] 1998) theory and the transition from play into more rational structures of creation through the interpolation of official education. Nevertheless, I can argue that creativity in adolescence is not such a neat process. The constant play related to the teenagers' performance skill (Jenkins, 2010) is a fact that makes the process more complicated and this leads to the metaphor of Bakhtin's (1981) heteroglossia. This term that has a literal use in literature can be applied in digital videos as a metaphor of different ideologies, tendencies, and even feelings that have the same value and are all equally represented in the media text as a whole. In fact, my students experienced conflicts on their way to their final product, as a result of their own socio-cultural differences, and tried to find a place in the text for all their 'languages'. The hybridity of their digital videos that combine their aspects of popular culture with those of the official school culture and the classical culture of the past with the modern one of the present is an application of Bakhtin's (1981) polyphony where various cultural influences and forms are orchestrated to create a whole. The final product is 'univocal' as a result of compromises, verifying in this way the assumption that heteroglossia and polyphony exist and even if all elements are combined so that a 'univocal' and well-orchestrated whole is created, there are still underlying contradictions, the differences of the adolescents keep existing and their final media texts are provisional, meaning that if the same

students had to work on such a project again, the same or similar tensions would emerge.

9.4 Present applications and future research

The findings of this study are useful for the language teaching practitioners in Greece wishing to integrate moving image literacy in their classes. The arguments made in this thesis give them a picture of what to expect from their own students in equivalent projects as they stress the importance of cultural and identity projection and creativity for the adolescents and the forms of expression they can take in digital video projects realized in a language class. Language is related to culture and identity as it is their vehicle of externalization and expression. Therefore, a language class is a fertile ground for creative work that gives students the chance to move beyond the material taught in class, associate it with their reality and informal knowledge and combine the two for the production (Kress and van Leeuwen, 2001) of a new digital text. Given that adolescents are citizens of the 21st century and they are more and more exposed to these kinds of texts, they feel the need to communicate their thoughts and feelings through this medium.

Since the Greek educational context is still unsaturated in terms of research in the field of media education, there are interesting fields available for further study and exploration. Even though the affective function of media literacy was not among the foci of my study, both my pilot and my main research project provided me with interesting indications about the affective dimension of the students' work on moving image projects. So, I believe that it is a dimension worth being analyzed more exhaustively, both in the Greek context and worldwide. From my readings so far (Buckingham, 2003; Burn, 2013; Burn and Durran, 2006; Hodge and Kress, 1988; McDougall and Potamitis, 2010; Moran and John-Steiner, 2003; Vygotsky [1967] 2004), I have noticed that there is only partial attention paid to the affective aspect of youngsters' moving image production in literature. Authors are mainly interested in the critical understanding, the imaginative and creative work, and the cultural affiliation, but not in the emotional experience of film-making as a main focus of their research. Similarly, multimodal analysis pays little attention to the affective engagement of media texts creators. It has focused so far on the affective

aspect of multimodal messages (Kress and van Leeuwen, 2006) and on how the maker of a multimodal message for communication is emotionally affected, without paying special attention to the moving image maker (Kress, 2010). From the little I studied the affective aspect of moving image literacy, we saw that the students were emotionally engaged when they expressed their cultural taste and identity because that process gave them satisfaction, pleasure and attributed value to them. Moreover, their emotional engagement with the media-making activity boosted their motivation and therefore their creativity. That is why I find that a more detailed and systematic study of the affective function of moving image literacy is worth being carried out.

Additionally, as a teacher of English as a foreign language, who started my present study as a way of developing digital video tasks with linguistic objectives, but deviated on the way since I was attracted by the field of Cultural Studies, I still feel that I have left this research work incomplete. In my pilot research project, along with the cultural and creative functions of media literacy, I also investigated the critical one (Burn and Durran, 2007) in relation to foreign language acquisition. This remains an unexplored area, especially as far as the Greek context is concerned, so there is a new wide horizon for future research ahead of us.

All in all, the role of media in education and the different ways of exploiting media literacy and moving image literacy in the Greek educational context need to be further explored. The affiliations of media education with classical and youth culture and its use for the development of the students' creativity, criticality and the expression of their identity can motivate them and work as a good teaching practice. Therefore, it is a field that needs to be researched by the academia as it will serve the practitioners and hopefully will inform the policy-makers especially in the current period that the Greek education system is being reformed.

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Appendix I: Tables

Film genres	Iconography	Typical characters	Typical narratives	Typical themes
Fantasy Films e.g. 'The Chronicles of Narnia: Prince Caspian'	castles, swords, natural sounds, natural colours, a quest, valleys, forests	brave heroes, evil enemy, animal soldiers	many battles	action, adventure, fantasy, science fiction
Adventure Films e.g. 'Pirates of the Caribbean: At World's End'	ships, naval battles, cannons, natural colours, sea, sound of the sea, shooting sounds	army of the good, a stranger enemy	many battles	adventure, action, science fiction
Action Films e.g. 'The Matrix'	underground, pistols, shooting sounds	good and bad heroes, loyal soldiers	a conflict	fantasy, action, science fiction

Table A. Mark's answers to the film genres classwork handout

Film genres	Iconography	Typical characters	Typical narratives	Typical themes
Fantasy Films e.g. 'The Chronicles of Narnia: Prince Caspian'	castles, swords, natural sounds, natural colours	brave heroes, evil enemies, animals, good soldiers	many battles	action, adventure, fantasy, sci-fi
Adventure Films e.g. 'Pirates of the Caribbean: At World's End'	ships, naval battles, cannons, natural colours, sea, sound of the sea, shooting sounds	good and evil heroes	many battles	adventure, action, sci-fi
Action Films e.g. 'The Matrix'	underground, pistols, shooting sounds	good and bad heroes, loyal soldiers	Conflicts	fantasy, action, sci-fi

Table B. Gregory's answers to the film genres classwork handout

Film genres	Iconography	Typical characters	Typical narratives	Typical themes
Fantasy Films e.g. 'The Chronicles of Narnia: Prince Caspian'	red, black, natural colours, evil and disaster, death	knights, kings, horses, fairies	the war	about the war, pride and love
Adventure Films e.g. 'Pirates of the Caribbean: At World's End'	pirate ships, black colour, sound of the sea	pirates, captains, sailors	the battles of the pirates	treasure hunting, adventure, action
Action Films e.g. 'The Matrix'	imaginary weapons, black colour, sound of disaster	the main hero and his team	an imaginary war	a future fight

Table C. Vassilis' answers to the film genres classwork handout

	Screengrabs		
Screengrabs			
Scene and timing	1 0:00:00 – 0:00:09	2 0:00:09 – 0:00:29	3 0:00:29 – 0:00:34
Scene description	Beginning titles with 'newspaper' animation	Frodo meets mysterious Aragorn	Aragorn warns Frodo
Scene dialogue	No dialogue Beginning titles: "ARAGORN: VIDEO MADE BY GREGORY MARK & VASSILIS"	Frodo: Excuse me, that man in the corner? [Frodo playing with the Ring.] Sauron: Baggins. Aragorn: You draw far too much attention to yourself…Mr. Underhill.	Aragorn: A little more caution from you. That is no mere trinket you carry. I can usually avoid being seen if I wish, but to disappear entirely – this is a rare gift.
Description of music track	Low tone, instrumental music, introduction of the main theme of "Requiem for a Dream"	Low tone, instrumental music, main theme of "Requiem for a Dream"	Loud and tense tone, instrumental music, main theme of "Requiem for a Dream"
Cut and transition description	No transition effects	Cuts in parts of the original scene No transition effects	Cuts in parts of the original scene 'Reveal, down' transition effect:

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Screengrabs			
Scene and timing	4 0:00:34 – 0:00:45	5 0:00:45 – 0:01:22	6 0:01:22 – 0:01:30
Scene description	Aragorn and the hobbits in the forest	Aragorn fights against the Black Riders	Aragorn is discovered in the forest
Scene dialogue	Aragorn: Into the wild. Frodo [talking to Merry]: …and fouler. Merry: Foul enough. Frodo: We have no choice but to trust him. Sam: Where is he taking us?	[Shrieks of the Black Riders.] Black Rider: Frodo! [Shrieks of the Black Riders.]	Arwen: What's this? A Ranger caught off his guard.
Description of music track	Loud and tense tone, instrumental music, main theme of "Requiem for a Dream"	Loud and tense tone, instrumental music, main theme of "Requiem for a Dream"	Low tone, instrumental music, main theme of "Requiem for a Dream"
Cut and transition description	Cuts in parts of the original scene 'Page Curl, Up Left' transition effect: 	Not many cuts in the original scene No transition effects	'Zig Zag, Vertical' transition effect:

Screengrabs			Ή θα ενωθείτε, ή θα πεθάνετε.
Scene and timing	7 0:01:30 – 0:01:47	8 0:01:47 – 0:01:51	9 0:01:51 – 0:02:05
Scene description	Aragorn and the sword of Isildur	Aragorn reflecting about his ancestors	The Council in Rivendell
Scene dialogue	Aragorn: The shards of Narsil.	Aragorn: The same weakness.	Aragorn: The One Ring answers to Sauron alone. It has no other master. Legolas [talking to Boromir]: He is Aragorn, son of Arathorn. You owe him your allegiance. Aragorn [to Frodo]: You have my sword.
Description of music track	Loud and tense tone, instrumental music, main theme of "Requiem for a Dream"	Loud and tense tone, instrumental music, main theme of "Requiem for a Dream"	Low tone, instrumental music, main theme of "Requiem for a Dream"
Cut and transition description	'Shatter, In' transition effect:	'Shatter, Up Left' transition effect': Ή θα ενωθείτε, ή θα πεθάνετε.	Cuts in parts of the original scene 'Split, Vertical' transition effect: -Βοήθεια! -Ξεφορτωθείτε τον!

Screengrabs			
Scene and timing	10 0:02:05 – 0:02:09	11 0:02:09 – 0:02:30	12 0:02:30 – 0:02:32
Scene description	Fight against a water beast	Aragorn and Galadriel	Passage through the Pillars of the Kings
Scene dialogue	Frodo: Help! Sam: Get rid of him! Merry: Aragorn!	Galadriel: The Quest stands upon the edge of a knife… I have nothing greater to give than the gift you already bear. [In elfish language] For her love, I fear the grace of Arwen Evenstar will diminish.	Aragorn: My kin.
Description of music track	Loud and tense tone, instrumental music, main theme of "Requiem for a Dream"	Low tone, instrumental music, main theme of "Requiem for a Dream"	Low tone, instrumental music, main theme of "Requiem for a Dream"
Cut and transition description	No transition effects	Cuts in parts of two original scenes 'Circle' transition effect: 	'Roll' transition effect:

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Screengrabs		
Scene and timing	13 0:02:32 – 0:02:43	14 0:02:43 – 0:02:50
Scene description	Frodo, Aragorn, and the Ring	End titles with stretch animation
Scene dialogue	Frodo [talking to Aragorn]: Would you destroy it?	No dialogue End titles: "…END OF THE TRAILER… TO BE CONTINUED ON THE BIG SCREEN"
Description of music track	Loud and tense tone, instrumental music, main theme of "Requiem for a Dream"	Loud and tense tone, instrumental music, main theme of "Requiem for a Dream"
Cut and transition description	'Shatter, Right' transition effect: 	No transition effects

Table D. Gregory, Mark and Vassilis' trailer on Aragorn scene by scene

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Documentary types	Techniques used (images, voiceover, interviews, music, kinds of shooting)	Aims	Degree of objectivity	Examples of subjects treated
Expository documentary	voiceover (narration & comments) interviews typical music stills	inform the audience about an argument	not objective	historic events biographies
Observational documentary	voiceover (comments) music long takes of secret or handheld cameras	observe a subject show life	Objective	animals (e.g. wildlife, illegal hunting) people the environment natural phenomena
Participatory (Interactive) documentary	Interviews voiceover (comments & narration) stills close-ups establishing shots use of 'I'	Inform entertain influence promote	Subjective	travels (places) biographies gastronomy (food)
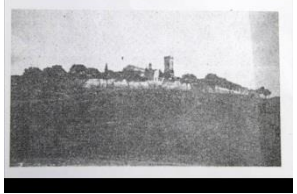
Table E. Students' table on main documentary types

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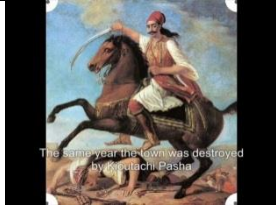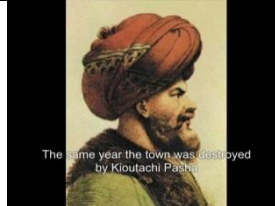
Screengrabs			
Shot and timing	1 0:00:00 – 0:00:07	2 0:00:07 – 0:00:17	3 0:00:17 – 0:00:36
Shot description	Beginning titles appearing with 'Scroll, Perspective' animation on a zoom-on from Selepitsari park on Tampouria area and from the school area on the school building	School sign	Zoom-on from the map of Greece on Attica, from the map of Attica on Piraeus and from the map of Piraeus on Tampouria
Shot narration	No narration Beginning titles: "The Cultural Group of the 7th Secondary School of Piraeus presents the short documentary 'Tampouria of Yesterday and Today' "	No narration	Tampouria, an area full of history. It is extended in the border of Piraeus and Keratsini-Drapetsona Municipalities, with its largest part belonging to Keratsini, and it is at a distance of 14 km from Athens city centre. At the last census of 2001, the population of Keratsini was
Description of music track	Low tone, instrumental music, introduction of the Greek low bap song "Pythagoreion" by TXC	Low tone, instrumental music, introduction of the Greek low bap song "Pythagoreion" by TXC	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen
Cut and transition description	'Dissolve' transition effect: 	No transition effect	'Eye' transition effect:
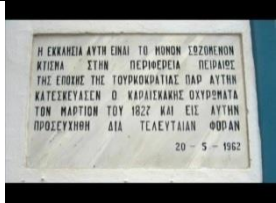
Screengrabs			
Shot and timing	4 0:00:36 – 0:00:39	5 0:00:39 – 0:00:54	6 0:00:54 – 0:00:58
Shot description	Map of Tampouria	Tilt-up shot of St. George hill	Zoom-on of the church entrance
Shot narration	76.201 residents.	The first settlement of the area was built on St. George hillside and it was a point sufficient to protect the few residents from the barbarian attacks, thanks to its view on the sea. The existence of the first settlement is likely dated in 3.000 B.C.	The name of the area was Thymaitadai and it bordered with the Piraeus settlement of Heracles.
Description of music track	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen
Cut and transition description	'Filled V, Up' transition effect: 	No transition effect	'Wheel, 4 Spokes' transition effect:

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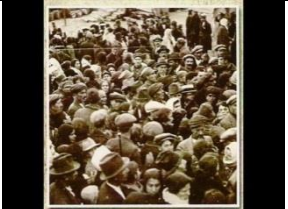
	Screengrabs		
Screengrabs			
Shot and timing	7 0:00:58 – 0:01:08	8 0:01:08 – 0:01:26	9 0:01:26 – 0:01:31
Shot description	Close-up of the church entrance	Panoramic shot of Democratias (Democracy) avenue	Still of Xerxes' sculpture
Shot narration	The settlement was on the current Democratias (Democracy) Avenue which joins Athens, Piraeus, Keratsini and Perama.	Nevertheless, we do not know what the name of the area was before the colonization of Thymaitis and his descendants. Later on, the area was temporarily abandoned	when Xerxes settled down there. In the 17th century, the first small church in the honour of St. Nicolas was built on the top of St. George hill,
Description of music track	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen
Cut and transition description	No transition effect	No transition effect	'Diagonal, Down Right' transition effect:
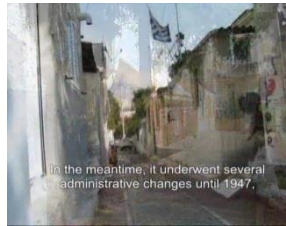
Screengrabs			
Shot and timing	10 0:01:31 – 0:01:45	11 0:01:45 – 0:01:59	12 0:01:59 – 0:02:09
Shot description	Old black-and-white still of St. George hill	Old black-and-white still of the entrance of St. George church	Still of Karaiskakis' painting in sepia
Shot narration	where the citadel of the ancient Municipality of Thymaitadai has been detected.	The monks of St. Spyridon called the area from St. Dionysios until St. George hill "Agreimion" ("Wild Area"), but the official name both in Turkish and in Greek documents was Keratzini or Tseratzini,	from the carobs which grew there. During the Greek Revolution of 1821, the leader of Roumeli George Karaiskakis
Description of music track	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen
Cut and transition description	No transition effect	'Spin' transition effect: 	No transition effect

Screengrabs			
Shot and timing	13 0:02:09 – 0:02:19	14 0:02:19 – 0:02:29	15 0:02:29 – 0:02:34
Shot description	Still of painting depicting Karaiskakis in the fortress	Still of painting depicting Karaiskakis riding his horse	Still of Kioutachi Pasha's painting
Shot narration	settled down in the area. He set up rough fortifications, known as Tampouria, some of which have survived until today.	In fact, Karaiskakis tied his wounds in the small church of St. Nicolas during the battle against the Turks in 1827. The same year the town was destroyed by	Kioutachi Pasha and it was deserted until 1830.
Description of music track	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen
Cut and transition description	No transition effect	No transition effect	No transition effect

	Screengrabs		
Screengrabs			
Shot and timing	16 0:02:34 – 0:02:51	17 0:02:51 – 0:03:01	18 0:03:01 – 0:03:06
Shot description	Dynamic shot of a pedestrian road in sepia	Shot of St. Nicholas church today	Still of the church marble board
Shot narration	In 1836, people began to settle down in the area again and in 1840 the New Village of Tseratsini belonged to the Municipality of Athens. In 1870, it was set out of the Municipality of Athens and became a Community, Keratsini Village. The residents of Piraeus built a temple next to the small church of St. Nicolas,	in honor of George Karaiskakis. It was renovated into a magnificent Temple – Monastery in 1879.	No narration
Description of music track	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen
Cut and transition description	'Sweep, Out' transition effect: 	No transition effect	No transition effect

250

Screengrabs			
Shot and timing	19 0:03:06 – 0:03:15	20 0:03:15 – 0:03:25	21 0:03:25 – 0:03:35
Shot description	Static shot of St. George church entrance	Still of Keratsini port in sepia	Old still of the refugees in the port
Shot narration	In 1936, the temple was destroyed and a new one was built in its place, which was finished in 2000, when its painting and its additions were completed.	In 1922, the ship "Naxos" anchored in Piraeus with the displaced refugees from Asia Minor,	after the destruction and confiscation of their family land by the Turkish government. Initially, the refugees camped in tents and later on,
Description of music track	No music	Low tone, instrumental music, introduction of the Greek low bap song "Pythagoreion" by TXC	Low tone, instrumental music, introduction of the Greek low bap song "Pythagoreion" by TXC
Cut and transition description	'Whirlwind' transition effect: 	No transition effect	No transition effect

Screengrabs			
Shot and timing	22 0:03:35 – 0:03:45	23 0:03:45 – 0:03:49	24 0:03:49 – 0:04:01
Shot description	Old black-and-white still of the refugees' campsite	Old black-and-white still of the refugees' tent	Panoramic shot of the refugees' neighbourhood in Keratsini
Shot narration	they built shacks, with the help of the Greek government, to live in temporarily. Tampouria was one of the main areas hosting refugees; until then it had been a farm field.	After the arrival of refugees from Smyrna on 18 January 1934,	the area became a municipality under the name of Municipality of Tampouria. In the meantime, it underwent several administrative changes until 1947, when the name Municipality of Keratsini was introduced,
Description of music track	Low tone, instrumental music, introduction of the Greek low bap song "Pythagoreion" by TXC	Low tone, instrumental music, introduction of the Greek low bap song "Pythagoreion" by TXC	Location sound
Cut and transition description	No transition effect	'Circle' transition effect:	'Fade' transition effect:

Screengrabs			
Shot and timing	25 0:04:01 – 0:04:05	26 0:04:05 – 0:04:10	27 0:04:10 – 0:04:40
Shot description	Static shot of the refugees' neighbourhood	Still of the refugees' neighbourhood sign	Panoramic shot of Keratsini Town Hall square
Shot narration	while in May 2010, according to "Kallicrates" programme,	it was united with neighbouring Drapetsona into one municipality, the Municipality of Keratsini – Drapetsona.	No narration
Description of music track	Location sound	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen
Cut and transition description	'Wipe, Normal Down' transition effect: 	No transition effect	'Wipe, Narrow Down' transition effect:

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	Screengrabs		
Screengrabs			
Shot and timing	28 0:04:40 – 0:04:45	29 0:04:45 – 0:04:50	30 0:04:50 – 0:05:01
Shot description	Still of the old tramway station board	Still of the old electric tramway	Static shot of the old railways nowadays
Shot narration	In 1936, the electric tramway started running.	It did the itinerary Piraeus – Perama and passed by Tampouria; that was the legendary small train.	The train operated until 1977 and was carrying mostly workers from Loudovikos square in Piraeus to the shipping construction zone of Perama.
Description of music track	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen
Cut and transition description	No transition effect	No transition effect	No transition effect

Screengrabs			
Shot and timing	31　　0:05:01 – 0:05:10	32　　　　0:05:10 – 0:05:16	33　　　0:05:16 – 0:05:26
Shot description	Still of a green bus	Static shot of a witness talking to the camera	Still of a green bus
Shot narration	Moreover, the transportation was also realized by the green buses, which were later replaced by the current blue ones.	Witness: "The green buses running along the current Democratias (Democracy) Avenue,	which was then called King George II Street, were also linking Piraeus with Perama, serving the area of Tampouria as a stopover."
Description of music track	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	No music	No music
Cut and transition description	'Split, Vertical' transition effect: 	'Diamond' transition effect: 	No transition effect

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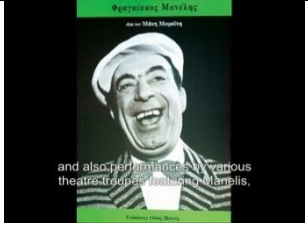|	Screengrabs		
Screengrabs			
Shot and timing	34 0:05:26 – 0:05:50	35 0:05:50 – 0:06:15	36 0:06:15 – 0:06:30
Shot description	Still of Keratsini port at the sunset	Old black-and-white still of Keratsini port with the mills	Old black-and-white still of St. George mills
Shot narration	The area was extensively urbanized, especially after the 1950s, because of the internal migration. Basically, inhabitants of the Aegean islands and Mani settled down in this area, mainly because they were seafarers' families and wanted to be near the port of Piraeus and Keratsini, where the men of the families worked.	These seafarers were either owners or belonged to the crew of the ships or of the few motor ships which did the transport between the mainland and the islands of Greece, but also between the ports of the mainland. These ships usually coasted St. George port for loading and unloading their cargo. This port is set at the west of Tampouria.	They also unloaded cereals, mainly from Northern Greece, with silo in the industrial plant of St. George Mills, but also brown coal cargo destined for the electricity factory that was in the port area.
Description of music track	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen
Cut and transition description	No transition effect	No transition effect	No transition effect

Screengrabs			
Shot and timing	37 0:06:30 – 0:06:35	38 0:06:35 – 0:06:50	39 0:06:50 – 0:07:09
Shot description	Black-and-white still of Keratsini electricity factory	Black-and-white still of Keratsini port	Static shot of a witness talking to the camera
Shot narration	No narration	Another category of professionals who settled down with their families in the area were the owners and the members of the crew of fishing vessels of the Greek seas and of the Mediterranean.	Witness: "In this way, during the 1950s, the barren wasteland of the region was converted into building sites and from the 1960s, a faster-paced construction, initially of one-storey or two-storey buildings, started.
Description of music track	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	No music
Cut and transition description	No transition effect	'Fade Out, To White' video effect: 	'Fade In, From White' video effect:

Screengrabs			
Shot and timing	40 0:07:09 – 0:07:13	41 0:07:13 – 0:07:18	42 0:07:18 – 0:07:25
Shot description	Black-and-white still of an old butcher's shop	Black-and-white still of the old butcher's shop sign	Panoramic shot of a tavern with a square outside it
Shot narration	In those days there were hardly any private cars,	not only in the area, but also in the whole capital.	So, many open spaces were available to the children to play, with that around St. George port being the largest one.
Description of music track	No music	No music	No music
Cut and transition description	No transition effect	No transition effect	No transition effect

Screengrabs			
Shot and timing	43 0:07:25 – 0:07:34	44 0:07:34 – 0:07:40	45 0:07:40 – 0:07:44
Shot description	Black-and-white shot of an old house surrounded by blocks of flats	Sepia still of an old cinema projector	Old black-and-white still of a Greek film poster
Shot narration	Later on, these open spaces were covered by buildings."	At the same time, the inhabitants of the area were entertained in the closed cinemas	"LUX" and "ANTHOS" in Tampouria square,
Description of music track	No music	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen
Cut and transition description	'Stars, 5 Points' transition effect:	No transition effect	No transition effect

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Screengrabs			
Shot and timing	46 0:07:44 – 0:07:49	47 0:07:49 – 0:07:54	48 0:07:54 – 0:07:59
Shot description	Black-and-white still of "AIGLI" cinema	Sepia still of a queue outside a cinema	Old black-and-white still of two Greek actors, Xanthopoulos and Vourtsi
Shot narration	but also in "AIGLI" and "PALACE", which were in the same area.	Witness: "There were endless queues of spectators outside the cinemas as they wanted to ensure a ticket,	when films with Nick Xantholoulos and Martha Vourtsi,
Description of music track	Low tone, instrumental music, "La Valse d´Amélie" by Yann Tiersen	No music	No music
Cut and transition description	No transition effect	No transition effect	No transition effect

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Screengrabs			
Shot and timing	49 0:07:59 – 0:08:04	50 0:08:04 – 0:08:14	51 0:08:14 – 0:08:19
Shot description	Old black-and-white still of two Greek actors, Papamichail and Vougiouklaki	Black-and-white still of Karagkiozis performance	Old black-and-white still of an open-air cinema
Shot narration	but also with other couples of Greek actors were projected.	During the summer months, the inhabitants preferred the souvlaki restaurants of the square, the open-air theatre of Chrysostomidis, where there were usually Karagkiozis shadow theatre performances or wrestling matches,	as well as the open-air cinema "ASTERIA", where there were films on and also performances
Description of music track	No music	No music	No music
Cut and transition description	No transition effect	No transition effect	No transition effect

Screengrabs			
Shot and timing	52 0:08:19 – 0:08:24	53 0:08:24 – 0:08:29	54 0:08:29 – 0:08:33
Shot description	Still of the cover of a book on the actor called Manelis	Still of a film poster with the actor called Agop	Old black-and-white still of the actor called Zanino
Shot narration	by various theatre troupes featuring Manelis,	Agop, Zanino and other Greek comedians of those days."	No narration
Description of music track	No music	No music	No music
Cut and transition description	No transition effect	No transition effect	'Page Curl, Up Left' transition effect:

Screengrabs			
Shot and timing	55 0:08:33 – 0:08:53	56 0:08:53 – 0:08:58	57 0:08:58 – 0:09:03
Shot description	Panoramic shot of the shops and the cafeterias in Laou (Nation) square	Still of the lake and the graffiti in Selepitsari park	Long shot followed by a zoom-on of the graffiti in Selepitsari park
Shot narration	Tampouria of today is a modern multicultural neighbourhood of Piraeus. It has administrative offices which serve all the citizens, schools, a commercial centre, entertainment places, while the squares host the imaginative young people who liberate their artistic concerns.	No narration	Now Tampouria has been transformed from a historic Greek place
Description of music track	Radek VS. Amélie [BreackDance Evolution] by Marionette	Radek VS. Amélie [BreackDance Evolution] by Marionette	Radek VS. Amélie [BreackDance Evolution] by Marionette
Cut and transition description	'Wipe, Normal Right' transition effect: 	No transition effect	No transition effect

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Screengrabs			
Shot and timing	58 0:09:03 – 0:09:09	59 0:09:09 – 0:09:13	60 0:09:13 – 0:09:27
Shot description	Panoramic shot of the graffiti in Selepitsari park	Still of a graffiti in Selepitsari park	Panoramic shot of Laou (Nation) square
Shot narration	into a modern environment where people of different nationalities coexist harmoniously despite their diverse cultures and lifestyles.	Today the area is the "home" of many young people.	Dozens of teenagers crowd Laou (Nation) square at the weekends, sitting next to the elderly who enjoy tranquility on the square benches.
Description of music track	Radek VS. Amélie [BreackDance Evolution] by Marionette	Radek VS. Amélie [BreackDance Evolution] by Marionette	Radek VS. Amélie [BreackDance Evolution] by Marionette
Cut and transition description	'Circle' transition effect:	'Bars' transition effect:	No transition effect

Screengrabs		Young people's Tampouria	
Shot and timing	61 0:09:27 – 0:09:40	62 0:09:40 – 0:09:51	63 0:09:51 – 0:10:04
Shot description	Long shot and tilt-up shot of two students dancing	Orange intertitles on a grey background with 'Fade, Bounce Wipe' animation	Static shot of a student talking to the camera
Shot narration	Furthermore, concerts, parkour and dance competitions are organized among teenagers, and also cultural events and various other happenings.	No narration Intertitles: "Young people's Tampouria"	Witness: "Tampouria is something special for us, the young people. It is an escape to the teen thoughtlessness, away from our dull neighbourhoods. Every corner of the area is carrying a memory. Our area is our home and our home is our area."
Description of music track	Radek VS. Amélie [BreackDance Evolution] by Marionette	Radek VS. Amélie [BreackDance Evolution] by Marionette	No music
Cut and transition description	No transition effect	No transition effect	'Iris' transition effect:

Screengrabs		Στη δημιουργία του ντοκιμαντέρ συμμετείχαν οι μαθητές και οι μαθήτριες της Γ' τάξης
Shot and timing	64 0:10:04 – 0:10:22	65 0:10:22 – 0:11:49
Shot description	Still of "Tampouria" graffiti	End titles: white titles on blue background with 'Scroll, Up Stacked' credits animation
Shot narration	And as a conclusion, we will mention the lyrics of the famous popular singer Stelios Kazantzidis in the song "Hello immortal Piraeus", written by Michael Genitsaris: "Hello immortal Piraeus, tonight I am making a rush in Zea, in Lipasmata (area of a fertilizers' factory) and in the famous Tampouria".	No narration End titles: "The students of the 7th Secondary School of Piraeus participating in the creation of the documentary: Helena Andreiko Angela Gerdouki Selvia Karabrahimi Antigoni Karintzaidou Kalliopi Kipioti Foteini Kipioti Caterina Koliogioti Evangelia Maina Zaharoula Tanka Erlid Fitso Under the supervision of the teacher Eirini Arnaouti. We thank the school administration, the President of the Parents' and Custodians' Association Mr. Panagiotis Koliogiotis, the teachers Mrs. Marianna Psichaki and Ms. Lydia Marouli, the eyewitness Mr. Antonios Arnaoutis and Mr. Theodore Kipiotis for their collaboration and their help, as well as the creator of the documentary "Samos of History and Today" Mr. Marios Thravalos for his valuable advice. ©Piraeus 2010-2011"
Description	Low tone, instrumental music,	Low tone, instrumental music,

of music track	introduction of the Greek low bap song "Pythagoreion" by TXC	introduction of the Greek low bap song "Pythagoreion" by TXC
Cut and transition description	No transition effect	No transition effect

Table F. 'Tampouria of Yesterday and Today' documentary shot by shot

Appendix II: Questionnaires and interview questions

Pre-project questionnaire

Let's see what you will learn from this project! First, we need to find out where you are standing now! ☺ Answer the following questions giving true answers about you:

Personal Details
Name (not surname!):   Date:
Class: 2nd Class   Age:
School: Secondary School of Piraeus   Nationality:
School year: 2009 – 2010

Background Information
What kind of films do you watch? Give some examples.

Write some of your favourite films and explain why you like them.

Have you watched the film trilogy "The Lord of the Rings" or any of the three films before? If yes, did you like them? Why, or why not?

Have you read the book trilogy "The Lord of the Rings" or any of the three books? If yes, did you like them? Why, or why not?

Do you use any film editing and production software? If yes, which one(s)?

Do you have any previous experience in film production on the computer? If yes, what kind of production work have you done?

Do you have any previous experience in camera recording and in-camera editing? If yes, what kind of camerawork have you done?

Do you have any previous experience in the use of the PowerPoint software for presentations? If yes, in what case(s)?

Questionnaire A. Pre-project questionnaire of the trailer-making project

Pre-project questionnaire

Let's see what you will learn from this project! First, we need to find out where you are standing now! ☺ Answer the following questions giving true answers about you:

Personal Details

Name (not surname!):   Date:

Class: 3rd Class   Age:

School: Secondary School of Piraeus   Nationality:

School year: 2010 – 2011

Background Information

Do you watch any kinds of documentaries? If yes, what kinds do you watch, where and why? If not, why not?

Do you watch documentary channels such as the "Discovery Channel" or the Greek "SKAI" channel? If yes, how often do you watch them? If not, why not?

The other day you visited the Planetarium on a school excursion and you watched a documentary about the universe. How did you find it? In what ways was it different from the documentaries you watch on TV?

What is your involvement with the audiovisual media? Which of them do you use (radio, TV, cinema, mobile phones, iPod, iPad, computers) and for what reasons?

What is your favourite pastime when dealing with these and why? What is your favourite pastime in general and why?

Do you use any digital video editing and production software? If yes, which one(s)?

Do you have any previous experience in digital video production on the computer? If yes, what kind of production work have you done?

Do you have any previous experience in camera recording and in-camera editing? If yes, what kind of camerawork have you done?

Why did you choose to participate in this programme and what do you expect to learn?

Questionnaire B. Pre-project questionnaire of the documentary-making project

Follow-up questionnaire

Let's see what you have learned from this project! ☺
Answer the following questions giving true answers about you:

Personal details

Name (not surname!):   Age:
Class: 3rd class   Date:
School: Secondary School of Piraeus   Nationality:
School year: 2010 – 2011

Did you enjoy working on this documentary project? Why, or why not?

Have you understood the key concepts in documentary production? What has impressed you most?

Have you understood the key concepts of 'documentary genre', 'narrative', 'editing' and 'film grammar'? Is there anything that has remained unclear for you?

Have you faced any difficulties understanding and using the documentary terminology? If yes, how did you overcome them?

Has the practical part of the documentary-making helped you understand and consolidate better the process and the factors considered in making a documentary?

Do you believe it will be easier for you to analyze the structure, the content and the documentary director's intentions from now on? Yes, or no and why?

Did you find this project useful for the development of your communication and collaboration skills? Why, or why not?

Did you learn how to use the Movie Maker film editing and production software and the Wave Pad Sound editing software? If you already knew how to use them, did you expand your knowledge?

Have you faced any difficulties in using the ICT (Information and Communication Technologies) during the project? If yes, how did you overcome them?

Would you ever attend a media literacy course, either as part of another subject or as an independent subject? Why, or why not? If yes, what would you expect to learn more?

Watch the documentary you have made and explain/justify:
i. the content of your script
ii. the choice of the stills and videos
iii. the choice of the video effects
iv. the choice of the transition effects
v. the choice of music and location sound
vi. the audience you address and the reactions you expect.
vii. Make any other positive or negative comment about it.

Questionnaire C. Follow-up questionnaire of the documentary-making project

Semi-structured focus group interview questions

Did you enjoy working on this film project? Why, or why not?

Have you understood the key concepts in film production? What has impressed you most?

Have you understood the concepts of "film genre", "film narrative" and "film grammar"? Is there anything that has remained unclear for you?

Have you faced any difficulties in understanding and using the film terminology? If yes, how did you overcome them?

Has the practical part of this project helped you understand and consolidate better the meanings of the film? How?

Do you believe that it will be easier for you to analyze a character or a theme of a film from now on? Yes or no, and why?

Was the English lesson interesting and motivating due to this project? If yes, in what ways? If not, why not?

Do you feel more confident to speak and write in English now? Which aspects of the project helped you develop this confidence?

Did you find this project useful and effective in learning aspects of the English culture? What new cultural elements did you learn?

Did you find this project useful for the development of your communication and collaboration skills? Why, or why not?

Did you develop your group organizational skills? How?

Did you understand in depth the use of PowerPoint for presentations? Why, or why not?

Did you improve your presentation skills? How?

Did you learn how to use the Movie Maker film editing and production software? If you already knew that, did you expand your knowledge?

Have you faced any difficulties in using the ICT (Information and Communication Technologies) during the project? If yes, how did you overcome them?

Would you ever attend a media literacy course, either as part of another subject or as an independent subject? Why, or why not? If yes, what would you expect to learn more?

Interview A. Semi-structured focus group interview questions of the trailer-making project