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Curriculum for a Trainers’ training in Media and Information Literacy (MIL) – Short version

MIL role and expressive value for Human
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4Change

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Introduction

This Media and Information Literacy (MIL) curriculum proposal for educators, teachers and librarians, working with adults, was built in the framework of the Team Up! project. It aims to be a comprehensive guide for structuring a 15-24 hour course on media and their role with a practical approach applicable to a wide professional audience.

The methodology

This Curriculum is organised by its Learning Outcomes. The Outcomes guide you through the objective that participants are intended to achieve at the end of the training. Prior to each training, participants' objectives need to be assessed so that the training can match with their expectations.

Once an outcome has been decided, the trainer(s) should determine what knowledge and skills are required and work step by step toward this outcome, in order to strengthen the participants' skills and reach the goal. Please see the example below, which shows the structure of the curriculum:

Learning Outcome		Ability to create images taking into account <i>Point of view</i> and <i>shot sizes</i>
Thematic		Media literacy: Media creation and its role in communication.
Objective		Participants get to know each other while using their camera to capture a message
Activity		Photography ice breaker.

Thus, the Curriculum creates a clear expectation of what competences and practices need to be accomplished during the training.

Outcome based education does not specify one given method of instruction, leaving trainers free to teach their students using the method they consider most adequate - alternative methods and materials are suggested in this manual. Trainers will also be able to recognize diversity among students by using various teaching and assessment techniques during their training. Through their training, the trainers will guide and help the training participants understand the material by providing study guides and facilitate group work/peer learning.

Curriculum for a Trainers' training in Media and Information Literacy (MIL), its role and their expressive value for Human Rights

How to use the Curriculum

The Curriculum evolves step by step, with both a thematic and conceptual approach, based on exchange of theory, debate and practice, work in groups and in pairs, fostering exchanges and ideas between participants and some additional remote individual work.

To guide you when designing and running your training, you will find before each module a short introduction to remind you of its overall purpose. For each learning outcome, a thematic area is dedicated to activities, resources and equipment as well as an estimation of time needed to complete the process and whether we suggest work in groups or pairs, etc.

General objectives of the training

1. Knowledge

- Understand the role and language of the media;
- Become aware of the use of the media in promoting human rights values;
- Understand the functions and power of the media in the globalised information space.

2. Application

- Use main tools to identify cases of disinformation disorders, such as *fake news*;
- Use main online safety techniques, to counteract disinformation disorders, such as hate speech online;
- Create own media products, through digital resources - and convey human rights values or counteract stereotypes;
- Disseminate the acquired knowledge in training with adults and the general public.

3. Related documents and resources

The Curriculum is connected to a [set of good practices](#), as well as to a wider [database of Media and Information Tools \(The Toolkit\)](#), harvested by Team Up! Partners' trainers, to be used when running MIL training.

4. Assessment

The curriculum will be assessed by the partners, based on the users' feedback, throughout the project to ensure it corresponds to participants needs and objectives. For this, we will use:

- Pre- and post-evaluations of participants (see appendix 1)
- Observations and feedback from staff trainers and super-trainers
- Based on the feedback received, the Curriculum will be updated directly on [the project website](#).

5. Glossary

An indicative glossary is provided with some key terms written by the expert trainers, based on their readings.



Modules of the Curriculum

You will find 3 colours in the Curriculum, each one referring to a specific type of module, depending on what you want the participants to work on:

Pink: Modules where participants mainly do **hands on work by using equipment**

Blue: Modules where participants mainly have a **strong critical or/and dialectic role**

Green: Modules with a **theoretical focus**

Module 1. Setting the ground

	LEARNING OUTCOMES	THEMATIC	OBJECTIVE	ACTIVITIES AND DYNAMICS DESCRIPTION	RESOURCES & EQUIPMENT	MODE	DURATION
Session 1	<ul style="list-style-type: none"> - Create images considering Point of view (PoV) and shot sizes. - Define meaning in a photo. 	Media literacy: Media creation and its role in communication.	Allow participants to know each other while using their camera to capture a message.	<ul style="list-style-type: none"> - Ice breaker: In pairs, take a picture of a visual element or characteristic of each other (5 min). After, show each other and comment what is in each photo (2 min). - Whole group: Can show the pictures in pairs. But most important is to put into perspective why and how the photo was taken as it was (explain point of view, shot sizes, intentions). 	<ul style="list-style-type: none"> - PowerPoint “Create and compose an image” - Mobile phones (at least one for each pair). 	Face to face; Any space.	35 min. (15' shooting, 15' presentation, and 5' conclusions)

	LEARNING OUTCOMES	THEMATIC	OBJECTIVE	ACTIVITIES AND DYNAMICS DESCRIPTION	RESOURCES & EQUIPMENT	MODE	DURATION
Session 3	Ability to foster respectful attitudes in media and in group work.	Ethics of media representations (of others) by using pictures, images; privacy and image rights, authorship.	Creating a group safe space/serene environment, acknowledging ethical issues in media.	<p>Group sourcing activity through:</p> <p>a) Presenting and discussing sets of ethical codes. Once done, discuss it in group or in pairs.</p> <p>b) Discussing ethics in society: Drawing a public/private line and what stays on each side of the line.</p> <p>Then, brainstorm for the creation of a common ethics charter to which the group will refer throughout the training: Privacy rights, authorship and common good - from copyright to Creative Commons: What is at stake?</p>	<ul style="list-style-type: none"> - European NGOs Code of Conduct on Messages and Images. - A training group code of conduct. - Digital citizenship key elements, including 'digital etiquette'. - White board and/or flipchart and markers. 	Face to face.	20 - 25 min.

Module 2. How media works I: Creation, interpretation, and critical thinking on a personal level

	LEARNING OUTCOMES	THEMATIC	OBJECTIVE	ACTIVITIES AND DYNAMICS DESCRIPTION	RESOURCES & EQUIPMENT	MODE	DURATION
Session 1	Basic values of photography shot sizes, point of view, angles and background.	Media literacy.	To clarify the main characteristics of photography as an art and communication medium.	Presentation of the resources (see next column).	Presentation: “ Basic principles of Photography ” and Frames and shots in Media Literacy (1 page resource in English).	Face to Face.	15 min.

Session 2	<ul style="list-style-type: none"> - Ability to describe and interpret images - Become aware of others' reception of messages and meaning-making. 	Visual and Media Literacy introducing semiotics of images : What is actually seen vs. the message implied by the image.	<p>To sharpen the participants' critical skills when seeing an image:</p> <ul style="list-style-type: none"> - Read all the signs - Discuss how it is produced (angles, acting, special moment or manipulation). 	<p>Projection and immediate analysis with the participants of 3-4 images with some degree of ambiguity or stereotype.</p> <p>Discuss the following questions/process:</p> <ol style="list-style-type: none"> 1. What is going on in this picture? What do you see that makes you say that? 2. Dig a little deeper: What more can you find? 3. Finally, scroll down to reveal location, subject, author: How does reading the caption and learning its back story help you see the image differently? (See NYT Learning Network). 	<p>Choose from :</p> <p>What's going on in this picture: New York Times Learning network.</p> <p>Suggestions:</p> <ul style="list-style-type: none"> - "Female police group on rollers" - Maho Beach Horses - Readingthepictures.org instant analysis of the latest breaking news). 	Face to face. If needed, can be given as homework.	25 min.
Session 3	<ul style="list-style-type: none"> - Ability to direct and manipulate the content of a photo. - Understand communication principles. 	<ul style="list-style-type: none"> - Media as a product of intended practices. - Everybody is a content creator. 	<ul style="list-style-type: none"> - Allow participants to create new meanings with specific intentions - even around simple objects - and manipulate the content of a photo. 	<p>Exercise "One object - 4 variations":</p> <ol style="list-style-type: none"> 1. Participants are asked, in groups, to choose one object and portray it in 4 different variations: Reality, surreal, publicity and social exchange. 	<ul style="list-style-type: none"> - Participants' mobile phones. - Share your phone number for the participants to send you their pictures (ideally on WhatsApp). 	Face to face. Max. 4 groups of 5 people.	<p>75 min.:</p> <ul style="list-style-type: none"> - 40 min.: Photographs - 15 min.: Discussion - 15 min.: Captions.

			<p>- Reflect on the reception of each photo by the audience.</p>	<p>2. Once the 4 photos are produced they will be displayed to the whole group.</p> <p>3. Each participant (except the creators) will share their understanding of the work, before letting the creators explain their work.</p> <p>Alternative to the “one object - 4 variations”: Create the same subject of a photo in documentary style, breaking news, publicity or personal, etc.</p>			
Session 4	Ability to list and explain communication principles.	Media messages creation and dissemination.	<p>To reflect on the message a media output can disseminate, and then identify why and who made it, as a whole group.</p>	<p>1. Introduce the 5 key questions about communication: Content, authorship, format, audience and reception of message, and purpose.</p> <p>2. Provide an example analysing one message conveying discrimination. Analyse by using the five key questions above.</p> <p>3. Present it either as a recap-learning point or earlier as an introduction to the session.</p>	<p>- Computer, internet, projection.</p> <p>- A practical guidebook for trainers (pages 28-29, exercise ‘Analysing media messages’).</p>	Face to face.	30 to 40 min.

Module 3. How media works II: The media industry

	LEARNING OUTCOMES	THEMATIC	OBJECTIVE	ACTIVITIES AND DYNAMICS DESCRIPTION	RESOURCES & EQUIPMENT	MODE	DURATION
Session 1	<ul style="list-style-type: none"> - Understand the logic behind how the media industry works. - Understand how our behaviour online and offline is influenced by the functioning of the media industry - and be able to think how we can change our media uses. 	Economic and technological structure of media production also shape the content.	To grasp how the current media ecosystem works , in terms of structures and agendas of media producers.	<p>1. Watch the video 'Media are constructions' (see the next column) and discuss:</p> <ul style="list-style-type: none"> - Structures of media and; - How the agendas or objectives of producers of content shape the media productions. <p>2. Watch the video 'Digital Media Experiences' (see the next column) to show the role of technology in shaping content, before discussing it with the group.</p>	<ul style="list-style-type: none"> - MediaSmart videos: 'Media are constructions'; 'Digital Media Experiences Are Shaped by the Tools We Use' or "How to Fact Check Online" - Media and information literacy curriculum for teachers (available in all languages) - Module 1. Information factory and new information formats. 	Face to face.	20 min.
	Identify and analyse the use of camera shots and angles in a variety of media	Media literacy.	Understand their effect and the meanings conveyed by editing.	<p>1. Project and analyse the construction of a maximum 1 min. non-verbal video.</p> <p>2. Counting and identifying shots in small groups to</p>	Children's right to education (Unicef) or Publication Media and Information literacy curriculum for teachers	Face to face.	10 min.

	and information texts.			highlight the importance of each and every shot. 3. Analysis of the visual symbols and editing principles in a 40 seconds social message.	(Module 4, unit 4, p. 175-178 'Camera shots and angles - conveying meaning')		
Session 2	Ability to identify media genres and narrative approach (documentary, drama, parody, etc.)	Media production genres, styles and objectives , as we face it being members of the audience.	Introduce comparison between videos to identify various narrative approaches and media genres	Pre-selection of 3 to 4 short videos which relate to media, hate speech and migration in the media - while mainly exemplifying the different genres. Watch and compare 2 to 3 selected short videos related to: 1. Media genres: - Journalism; - Communication, Marketing and Publicity; - Opinion; - Hybrid genres. 2. Narrative style: Documentary, dramatisation, parody etc. The videos will highlight the need for each of us to assume ourselves as Prosumers - active producers of information - as we are, at the same time, consumers.	- 2 examples of daily video journalism by Amy Harris . - Aljazeera: Voice over reportage . - Short documentary or extract: Portrait day . - Social opinion/ commercial: Children's right to education (UNICEF) . - Commercial: Horses in Island can reply to your emails thanks to a giant keyboard . - Non-verbal video: Be careful . - Fiction: Apology . - Satire / parody: Stephen Colbert . - Social media style videos of your choice with big captions.	Face to face. If needed, can be given as homework to ease this session.	- 10 min. types of narration - 30 min. basic narration structure

Module 4. Stereotypes, hate speech and discrimination in the mass media

	LEARNING OUTCOMES	THEMATIC	OBJECTIVE	ACTIVITIES AND DYNAMICS DESCRIPTION	RESOURCES & EQUIPMENT	MODE	DURATION
Session 1	Ability to identify and dismantle stereotypes in everyday life.	Reflecting on stereotypes , background, and how to tackle them .	To provide example on how to distance from stereotypes and to experience the role of someone faced with discrimination.	<p>Stereotypes can be demonstrated in a role play manner. You can use “The Spaceship” exercise or the “Labelling game” (see next column).</p> <p>For the labelling game, check and adapt it depending on your cultural context.</p> <p>How does it work? Each participant has a label on its back. The other participants will try to make him/her guess what their label is, based on their reaction.</p>	<ul style="list-style-type: none"> - Post its and markers. - A4 Labels (ready to print). - The Spaceship exercise. 	Face to face.	30 min. (Spaceship and labels games)
Session 2	<ul style="list-style-type: none"> - Ability to read and describe images. - Ability to prevent bias mechanisms. 	<ul style="list-style-type: none"> - Understanding how the brain can be easily fooled. - Information bubbles and 	Display of practical cases and exercises to become aware of the tricks that our brain and external	<p>1. Warm-up game through video: Which face is real? (See next column)</p> <p>2. Discuss with participants today's polarisation and hate speech - consequence of many human</p>	<ul style="list-style-type: none"> - Projector. - Video Quiz: Which Face is Real? - How to check confirmation bias? - Selective attention. 	Face to face.	55 min.

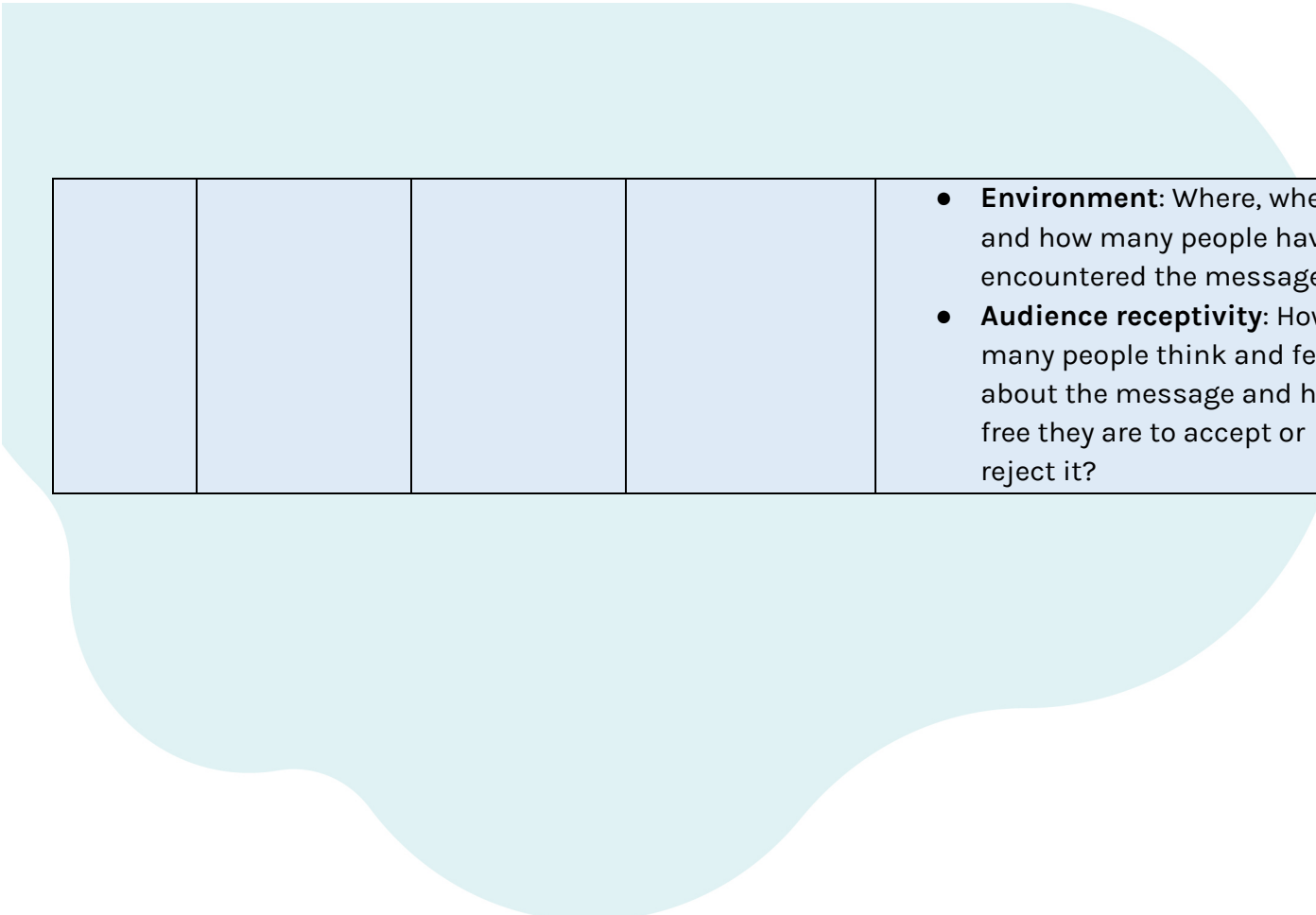
		confirmation bias mechanisms.	influences play in receiving information.	mechanisms that mess with the brain and our emotions. 3. Screen video on how to manage information , information bubbles, check our biases and become a prosumer (see next column). 4. Introduce scientific videos (“Selective attention” and “blind sport and change blindness”) to show other reasons why the brain can be fooled (i.e., due to blind spot, change blindness, selective attention).	- Blind Spot and change blindness.		
Session 3	Ability to scout stereotypes beyond media portrayals.	Stereotypes and its de-construction through humour.	Watch and discuss two selected short videos.	- Pre-select 3 to 4 varied videos , humorous, i.e., illustrate stereotypes on Africa (see next column) and discuss the stereotypes. - Propose to the participants a summary exercise on stereotypes , on the topic they want (how to dismantle a stereotype, how to analyse a video on stereotypes...), for homework to debrief in class the next session.	- Rusty radiator productions - subvert charity campaigns: Save Africa ; Volunteers in Africa. TikTok: - A black girl in an airplane. - Indian Identity. - Stand-up comedy about Muslim values. - Kids learn about white privilege. - Social experience : Doc-the doll test.	Face to face.	30 min. videos about hate speech

					<ul style="list-style-type: none"> - Videos about stereotypes: Irish are drunk. - Teenage personas and habits. 		
Session 4	Ability to build a story with 6-12 shots (visualise a story structure).	Stereotypes and discrimination narratives.	Write a story and plan a simple storyboard.	1. Present basic values of visual storytelling and photocomic principles of storyboard (see next column). 2. Send a challenge for homework.	<ul style="list-style-type: none"> - Presentation on the principles of Photocomic. - Pens and paper. 	Remote challenge.	2h30 min. with results (presentation included)

Module 5. Disinformation/fake news

	LEARNING OUTCOMES	THEMATIC	OBJECTIVE	ACTIVITIES AND DYNAMICS DESCRIPTION	RESOURCES & EQUIPMENT	MODE	DURATION
Session 1	Ability to respond to information disorders and fake news.	Methods and tools for debunking information.	Identify how to check a piece of information.	<p>Ex. 1: Participants are asked to go on a menti.com link and answer the question: What is information disorder?</p> <p>Ex. 2: Group exercise on debunking news. Participants split in groups to analyse a piece of news. In groups, the participants describe the stages and methods of the verification process and then present it to all participants.</p>	<ul style="list-style-type: none"> - Mentimeter link and the code for the survey. - Projector to show the word cloud. - Access to internet. - Participants' phones/computers. <p>or</p> <ul style="list-style-type: none"> - Pieces of news via email or printed. - Laptops/phones. - Connection to internet. - Flip charts, presented on the wall. 	Face to face.	45 min.

Session 2	Ability to respond to information disorders and fake news.	Methods and tools for debunking information	Learn how to use reverse image search ; Check for authors, sites and image manipulation; Use fact checking tools.	Debunk article and image manipulation by using several tools: <ul style="list-style-type: none"> - Reverse image search platforms (Google, TinEye...) - Search check authors Participants verify, in groups, the article and/or image shown with the help of the tools mentioned above. When it's done, discuss with the participants on how they proceed to check the info and/or image.	<ul style="list-style-type: none"> - Example of photoshopped images. - Discuss famous retouched images from: <ul style="list-style-type: none"> - Bronx documentary center of altered images. - Evaluating photos lesson plan (Stanford). 	Face to face.	1h10
Session 3	Ability to deal with disinformation disorders : How to deal with propaganda.	Debunk propaganda.	Learn how to identify propaganda.	After presenting what is propaganda (see next column), split the participants in 2 groups. Each group chooses an example of propaganda and present it to the whole group, focusing on the following scenario: <ul style="list-style-type: none"> ● Message ● Technique used: Symbols, rhetorical strategy, activate strong emotions ● Means of communication and format: How did the message reach the audience and what form does it take? 	<ul style="list-style-type: none"> - Presentation on what is propaganda. - Access to internet - Personal computers and/or phones. - Flip chart. - Projector. 	Face to face, group work.	30 min.



				<ul style="list-style-type: none"> • Environment: Where, when and how many people have encountered the message • Audience receptivity: How many people think and feel about the message and how free they are to accept or reject it? 			
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Glossary

Authorship: the source or cause of anything, as a piece of information, a simple message or a book, that may be said to have an author. Copyright is the reservation or exclusive right to multiply and to dispose of copies of an intellectual production. Creative Commons is a way to regulate different levels of authorship, allowing to share, to reproduce or to use a piece of information, if the authorship is credited. Many problems arise from not complying with the rules: creative commons licences do not allow everything to be done with the creations, for e.g. journalists or influencers can have legal problems when using photos of people that have given permission and allow for creative commons licences of photos, but cannot be used to illustrate news/postings that are negative (for example a crime).

Communication. The exchange of thoughts or information to convey different messages, ideas, feelings, etc. between two or a group of people by using the verbal, written or non-verbal medium (signals). The purpose of this process is to arrive at a common understanding. It is built around 4 elements:

- **Message:** The actual content or information that is being communicated;
- **Source/Sender:** The one who sends the message or information to another person;
- **Medium/Channel:** A system or the means to transfer information or message between the sender and receiver;
- **Receiver:** The one who receives messages or information transmitted by the sender.

Confirmation bias: Informally, confirmation bias is sometimes referred to as wishful thinking. It is a type of mistake that occurs in thinking when information that confirms a pre-existing belief is given priority over information that does not support a pre-existing belief.

Hybrid genres of media: Mixing types of information, usually for agenda setting with political, commercial or other intentions. E.g. publireportage that sells products; product placement in series; publicity trends that uses storytelling and fiction mechanisms to build stories of life and real characters, not focusing immediately on the products but only revealing at the end; or opinion articles that

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use language trying to be seen as information/facts.

Information bubbles: An information bubble is the sphere of information that you currently have access to. This includes the information you can access via the internet, news sources, and your social network. An environment in which one's exposure to news, entertainment, social media, etc., represents only one ideological or cultural perspective and excludes or misrepresents other points of view.

Information disorder, analytically “information pollution” (summary from Council of Europe):

- **Mis-information** is when false information is shared, but no harm is intended. E.g. wrong dates or non-updated information, like badly produced or incorrectly translated journalism; or an old photo with no identification; humour that is taken as true information;
- **Dis-information** is when false information is produced and shared with the intention to cause harm. E.g.: manipulated contents, false context, videos and photos changed or used deliberately in false contexts, rumours and spin created with a political agenda, conspiracy theories;
- **Mal-information** is when pieces of true information, most commonly mixed with false information, is shared to cause harm, often by moving information designed to stay private into the public sphere. e.g. private life information disseminated publicly to cause harm; includes hate speech.

See also [Journalists glossary on information disorders](#).

Meaning making. The process by which people interpret situations, events, objects, or discourses, in the light of their previous knowledge and experience.

Media / Hybrid media ecosystem. Inspired by Marshall McLuhan (a Canadian professor) whom in the '50s problematised the mass media culture), Neil Postman¹ conveyed this idea of the contemporary ‘media ecology’ where we live. Media are today, with Artificial Intelligence and social networks shaping the way we communicate and our perceptions of the world around us, a mix of all genres and channels, hybrids of what used to be very defined classic or mass media channels as TV, newspapers and radios. These are the new online hybrid media, an ecosystem where we are immersed.

¹ [Media Ecology: Communication as a Context, Neil Postman](#)

Media genres:

- **Journalism:** Reporting and data contextualisation of events (social, political, economic, cultural etc.) and new information or data;
- **Opinion:** Personal commentators analysis and perspective of events about other information and data;
- **Communication, marketing and publicity:** Communication contents (as texts, photos, videos and other messages) build to serve an agenda, being it political, commercial or other (e.g. selling a political candidate or a brand new soap).

Media Industry. The professional production of audio-visual products for items like films, commercials, and audio and video messages for television, radio and all online formats.

Media Information and Literacy / Media Literacy. According to UNESCO, “Media and information literacy is an interrelated set of competencies that help people to maximize advantages and minimize harm in the new information, digital and communication landscapes. Media and information literacy covers competencies that enable people to critically and effectively engage with information, other forms of content, the institutions that facilitate information and diverse types of content, and the discerning use of digital technologies. Capacities in these areas are indispensable for all citizens regardless of their ages or backgrounds.”²

Point of view: The narrator's position in relation to a story being told or the position from which something or someone is observed. Thus in media making it reflects both the position of the camera in relation to the subject in each shot and the overall attitude of the storyteller.

Prosumer: A person who combines the economic roles of producer and consumer. In the case of media, it means a person which is not passive but assume its power to produce media and influence other people.

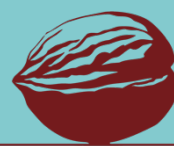
Semiotics of images: Denotation (the immediate cultural meaning from what is seen in the picture (taking into account camera angles, light etc), Connotation - the meaning the image conveys, what is implied by the image.

² [About Media and Information Literacy, UNESCO](#)

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