Training Young People in making short films to share gender experiences

#EQUALLYLOUD
CREDITS

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INTRODUCTION

This manual has been developed and published as part of the project titled “Equally Loud”. The aim of the project is to strengthen voices of marginalized groups of women, girls and boys, and support dialogue to influence behaviour, perception and policy on gender equality by using film and digital story telling.

The manual has been designed as an exercise for conducting trainings on gender sensitivity. The trainings aim to increase awareness of gender issues to promote equal opportunities for women and men, suggest guidelines for incorporating gender-sensitivity in education and enhance the use of filmmaking as an effective medium for change.

Educators, curriculum developers, media professionals, gender trainers, film teachers and even the public at large can use the manual for conducting trainings of young people aged between 13-25. It has been organized in five sections that build on one another to entice the interest of participants in order to create an improved understanding of the gender issues and the need for gender-sensitivity.

The manual begins by offering a basic understanding about gender by bringing forward the distinction between biological characteristics and gender roles and highlights the importance of gender sensitivity. It also focuses on the use of filmmaking as an effective tool to educate the young people into achieving gender sensitivity by breaking the socially constructed gender roles.
WHAT IS GENDER?
The talk about gender immediately brings in the traditional ideas about what it means to be a girl or a boy. This social distinction between male and female begins as soon as a child is born. However, children are quite flexible about gender and don’t tend to adopt the gender-stereotyped behaviours until the age of three. In many ways, the society tells girls and boys how they are supposed to behave, look, talk, dress and think. The traditional ideas about gender are so deep-rooted that many times, we unknowingly strengthen and reinforce them in our surroundings. As a result, rigid notions about gender are created in the minds of young people.

How many times have you realized picking up pink toys for girls and blue for boys?

Have you noticed parents encouraging boys to play with superheroes and girls to indulge in kitchen games?

Have you seen boys being scolded for crying because they are supposed to remain strong? Similarly, girls are reprimanded for being loud and confident as they are expected to be polite.

It is important to know the distinction between sex and gender in order to fully understand what gender means.

Sex is the label assigned to children at birth depending on the set of chromosomes they have. It refers to the biological differences between men and women that are determined by genes, hormones, reproductive organs and other physical features. However, to assume that an assigned sex can decide a person’s gender is a common misconception.

Gender pertains to society’s set of expectations, standards and characteristics about how men and women are supposed to act. The concept of gender can thus, vary between different cultures and ethnic groups. Based on the cultural norms, the society attaches specific gender roles that are dependent on the sex of the person.

Majority of the gender stereotypes essentially stem out of these socially constructed gender roles.

<table>
<thead>
<tr>
<th>Examples of biological characteristics:</th>
<th>Examples of gender characteristics:</th>
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<tr>
<td>Women can give birth to children.</td>
<td>Women should take care of children.</td>
</tr>
<tr>
<td>Men generally have bigger bones than women.</td>
<td>Men should earn income for the household.</td>
</tr>
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</table>
Perceptions among young people

Understanding the distinction between sex and gender makes it more convenient to comprehend how gender identity is developed among young people. Gender identity can be defined as a personal sense of one’s own gender. It can correlate with the assigned sex at birth, or can differ from it. It can be male, female, somewhere in between, a combination of both or neither.

The concept of gender is gradually developed among young people between the ages of three and five. Interestingly, compared to adults, young people in their pre-school perceive gender as a flexible state that doesn’t interfere with one’s behaviour. Over time, as they begin to think of gender as a stable characteristic, they start incorporating it into their own identity. It’s usually around and after the age of five when young people become curious to investigate about their gender and might adhere to gender stereotypes. During this point, the young people also pick up behaviour based on defined gender roles. The self-recognition of gender identity is an individual’s journey that passes through several stages over time and is greatly influenced by environment, interactions with family and friends, education and media. In today’s digital era, young people are exposed to electronic gadgets and a lot of initial learning might as well come from laptops and mobile phones. The more the younger people are exposed to gender discriminatory content and surroundings, the more negatively it will impact their understanding of gender concepts. Little instances such as telling a boy to play with cars and encouraging a girl to play with dolls can shape their beliefs. It is pertinent to provide for a gender-neutral environment for the younger people. Young people raised in gender-neutral environments have a better sense of the fact that opportunities and preferences do not depend on gender but on individual capabilities and choices. And, this is where gender sensitivity comes into play!
Gender Sensitization: Beyond Pink and Blue

The inherent problem with gender disparity lies with the generally accepted belief that women and men’s differences are a result of biology. The belief that biology is destiny suggests that men naturally exhibit certain psychological traits such as aggressiveness, assertiveness and rationality whereas women are naturally more nurturing, polite and sensitive. Instead of reinforcing these beliefs, we must be role models for the younger people to encourage gender sensitization. Gender sensitization refers to the modification of behaviour through raising awareness of gender to create equality. We don’t tend to realize that the young people might be observing our attitudes and imbibing information from our daily lives. Although, it might seem that young people remain busy in their tasks, they do carry messages from day to day life that plays a part in their gender development. Across the world, the gender roles are predominantly defined such that women are expected to spend more time on homemaking and child rearing whereas men are solely responsible for decision-making and financial security. These gender roles are, however, not permanent and of late, they are becoming highly fluid and are substantially changing across the globe. Men are increasingly taking on household roles that have been traditionally assigned to women and more women are seen in the professional spheres.

The point is to make sure that the younger people are clear about the distinction between sex and gender identity. Gender identity must be based on their choice and what they identify with instead of being influenced by social norms and stereotypes. The biological sex must never act as a hindrance in the way the young perceive and define their selves. They should not be made to do a particular thing just because “they are a boy or a girl.”

We must provide freedom to the young people to choose for themselves, even if they are told by other people to behave in a certain way based on their gender. There are some younger people who assert gender-diverse identities and are keener to explore cross-gender preferences. It is important to make sure that everyone benefits from the same level of support and social acceptance, irrespective of their choice of gender.
Ensuring a gender-sensitive approach towards younger people teaches them to accept, respect and understand diverse people’s perspectives. It also allows them to exercise freedom without being restricted by social and cultural norms. They also become sensitive to the needs of other genders and value capabilities of an individual irrespective of their gender.

The ultimate aim of gender sensitivity is to develop a neutral approach to counter gender bias. If ideas based on gender bias are imbibed in the minds of young people, they tend to view things in terms of gender. The view that girls can’t do certain things that boys can and vice versa creates an impaired gender vision and a generally narrow-minded approach in life. The social problems stemming from gender bias and inequality mainly result from the gender-discriminatory attitudes among people. In order to raise open-minded and free-thinking young individuals, it is important to break free from the gender-stereotypes that can restrict individual capabilities. Both young boys and girls can play with cars and dolls. Both young girls and boys can wear blue and pink based on their colour preferences. They must be encouraged to decide what they like or dislike without having to think about gender. Inculcating values of equality, inclusivity and diversity, will help build a healthy gender-neutral environment and create equal opportunities and safer surroundings for all genders.

DID YOU KNOW?

What comes to your mind when you hear the word ‘high-heels’? Aren’t you picturing a tall, young woman wearing high-heeled shoes? You would be amazed to find out that high-heeled shoes that are now associated with femininity and glamor, were initially designed for upper-class men to use when hunting on horseback. It wasn’t before the Age of Enlightenment that the male fashion shifted to more practical clothing and resultantly, men abandoned bright colours, jewellery items and glamorous designs. It was during this period that the clothing differences between men and women became more evident. Over time, as the male heels became flatter and shorter, the female heels grew taller and thinner.
Pink and blue were not used as gender signifiers before the 19th century. The obsession with the pink and blue colour to signify gender came about just before the World War I. Jo B. Paoletti, a historian at the University of Maryland, quotes a 1918 article from the trade publication Earnshaw's Infants' Department that said, “The generally accepted rule is pink for the boys, and blue for the girls. The reason is that pink, being a more decided and stronger colour, is more suitable for the boy, while blue, which is more delicate and dainty, is prettier for the girl.”

The stated examples show how gender preferences have changed over years and how fluid the concept of gender has been. Gender roles and preferences are not written in stone and hence, rigid definitions and ideas about gender, should be questioned and abolished.

EDUCATING YOUNG PEOPLE ON CONCEPTS OF GENDER

It is extremely important to address the issue of gender bias at a young age. Once the gender discriminatory ideas become deeply ingrained in the minds of people, it requires a lot more efforts to unlearn and relearn the approaches to gender sensitivity.

Teaching gender sensitivity to young people involves self-analysis of our own values and belief systems. Younger people learn through observation so, teaching them one thing while practicing another will not work. Taking in consideration our own set of values, can prepare us for the messages that we aim to send to our younger ones. If we want them to express themselves freely and accomplish anything irrespective of their gender, the first step would be to question our own biases. It is important that we remain mindful about our choices when it comes to providing toys, books, clothes, and other things to the younger people as these can impact their understanding of gender.
Moreover, younger people must be given as much choice as possible so that they can achieve their full potential without being barred by their gender. Younger people must be told that it is absolutely normal to be different from other people. If you notice them talking about gender stereotypes such as “girls can’t drive cars” or “boys don’t cry”, engage them in a conversation to question why they think so and correct them by providing the right information. Talk to them about the issues that can be created by gender inequality and explain to them the importance of gender sensitivity. At homes, parents must make sure that their young children’s environment reflects diversity in gender roles and equally encourages opportunities for everyone. In classrooms, if the content of storybooks or textbooks promotes gender bias, teachers can point that out as examples of gender inequality. This can encourage younger people to think more critically about the content they are being exposed to.

**IMPORTANCE OF GENDER SENSITIVITY:**

1. **Widens choices and access to opportunities:**

Never tell the younger people that girls play indoors and boys play outdoors, for example. Instead, allow them to explore their own likes and dislikes. This is the first step to promote a gender-sensitive environment for the young people. Exposure of these people to toys, fun activities and opportunities should be gender neutral. Not only would this help them with informed choices, the young people will also learn to function in a more inclusive culture and have a greater acceptance for diversity.

2. **Enhances freedom to express among young people**

Young people usually express their gender identity through their choices of games, toys, clothing or hairstyle, social behaviours and physical gestures. Their social relationships such as the gender of friends they choose to be with could also signify stages of gender development. As caregivers, parents and educators, we must not interfere or try to influence their gender expression by exposing them to stereotypes.
3. Builds confidence in interactions with the opposite sex

Preschool children can often be seen playing with each other irrespective of gender. It is only after the age of five when young people become aware of their gender identity and hence, try to stick around with members of the same-sex. At this point when gender roles start creeping in, it is always a good idea to encourage mixed gender peer interactions as these can teach both boys and girls to respect one another as individuals rather than just as a boy or girl. The cultural norms in the subcontinent often prevent healthy interactions between girls and boys which plays a major role in developing gender-bias and issues with self-confidence when such interactions take place in professional spheres. Gender segregated and single-gender education institutes make cross-gender friendships more difficult, hence, educational institutes must encourage co-curricular activities or student exchange programs that make mixed-gender communication possible.

4. Teaches youngsters to stand up for themselves

It is common for gender-creative young people to be bullied by peers, family members and other people around, as they do not conform to the socially accepted behaviours. Boys who cry and girls who like to ride bikes are questioned and discriminated. This could result in suppression of their freedom of choice and can induce negative feelings such as guilt and sadness. Always support them in such circumstances by encouraging them to stand strong against criticism by sticking to their choices.

5. Helps them form a league in breaking gender stereotypes

Tell your son that he’s allowed to cry and your daughter that she can be angry when necessary. Practicing gender-neutrality at homes and in classrooms can break gender stereotypes. As adults, we must take care of our speech, actions and behaviours when around young people. Several games, books, films and puzzles have specifically been designed for the young to counter stereotypical gender roles. These materials include examples of stay-at home dads, working moms, male nurses and female police officers, to abolish stereotypes. These can very effectively be used as mediums for teaching gender-sensitivity to young people. The more they imbibe these values, the more the chance that they themselves become agents of change in future.
Gone are the days when showing a movie in a classroom was merely viewed as equivalent to a free period. Showing movies in those days was more of a leisure break as it had little to do with the subjects being taught. However, in today’s digital era, education has transcended the traditional old school methods of teaching. Film is now considered an effective medium for imparting knowledge to younger people on subjects that can enhance their critical thinking skills. Often text-heavy books fail to grasp an interest of younger students and therefore, film combines education and entertainment to enable them to learn visually. A picture is believed to be worth a thousand words. So, imagine the impact of a moving picture on the audiences, in terms of learning? In the current times, many educational institutes have initiated film clubs to showcase films that touch upon important topics that might not be covered in the educational curriculum. Visual learning not only creates an interest in young people but also retains the attention span without getting them easily distracted. It has particularly proved essential for people who are not avid readers and prefer visuals to written word. Hence, the method of visual learning has also proved as beneficial for students who suffer from disabilities such as dyslexia. The medium of film is also very essential in overcoming class barriers as young people coming from deprived backgrounds don’t often have access to books and hence, present poor reading abilities, however, they excitedly participate in post-film discussions to share their insights.

Using film as a teaching device in educational institutes has also ignited creativity in young people, as it is an imaginative medium. Many books are now being adapted into films and it’s becoming quite common for literature and history teachers to showcase films to students that also results in generating in-depth debates and discussions afterwards. Film is considered as a universal language becoming more diverse to suit the preferences of different groups of people and also creates a sense of personal relevance in the viewers.
How can movies defy gender stereotypes?

In the current times, young people have an increased access to the digital technology. Though, digital technologies have a huge potential in shaping the way young people communicate, learn and develop, it requires close monitoring and protection mechanisms, to filter the content being viewed. Media often perpetuates rigid gender stereotypes that can negatively impact the minds of young to distort their sense of self-worth, relationships and career choices. Gender-biased media content has a tendency to promote negative, inaccurate gender representations that strengthen gender discriminatory behaviours in young people. It’s not just a single movie or a TV show but a lot of media content reinforces gender stereotypes such as ‘men are smarter than women’, ‘women are objects of desire’, ‘working women are evil’, ‘men can beat up women” etc. The gender misrepresentation is making it difficult for the young people to freely experience and explore gender as a fluid and flexible trait.

Some popular Hollywood and Bollywood movies and TV shows are defying gender stereotypes but because majority of the content is promoting gender disparity, false gender views are being delivered to young people.

Though it is difficult to monitor content, what we can do is to speak out against gender stereotypes and challenge out-dated concepts as young people generally absorb ideas from our surroundings.

In order to abolish gender stereotypes and help advance gender equity, we as parents or caretakers, must talk to the younger ones about how falsely media is portraying gender and address the gender inequality issues by indulging in a positive debate. As an educator, we can bring in the conversations about the false media representation into the classrooms. Using diverse range of educational tools including film, we can make students think critically about gender bias in media.

A small list of gender-neutral films that educators can bring to the classrooms:

Brave, Moana, Big Hero 6, Searching for Bobby Fischer, The Eagle Huntress
Hidden Figures, Wonder Woman, Billy Elliot, Bend It Like Beckham, Osama
A League of Their Own, Baran
The way forward for gender sensitivity

The perceptions about gender are gradually changing. We now get to see many women taking up jobs that have been assumedly termed as masculine. More women are seen in the area of sports, engineering and technology. Similarly, many men are open to pursuing professions that have been thought of as feminine. There are more male chefs, nurses, childcare experts and veterinarians. People are slowly realizing the fact that certain colours, preferences, traits, roles and professions that are associated with male and female genders are socially-constructed and hence, inaccurate and assumption-based. None of these can influence somebody’s gender identity but suppresses talent, skills and self-exploration.

Gender-based expectations come naturally to parents, as they want to raise children according to social and cultural norms. Instead of pushing the younger people to conform to the social pressure, parents and educators must try to abolish stereotypes and advocate for gender-equality, as it will ultimately benefit the children in getting equal opportunities, as they grow up. If your son is more interested in sewing than sports, he must be encouraged to pursue his interest. If your daughter is more interested in sports than the dolls, welcome her choice and support her. Their gender development must be a normal and exciting process that will help foster growth into healthy adults.
FILMMAKING MANUAL: How to lead youngsters into making documentary films
It's always great to start with a brief history of filmmaking to give the youngsters a better understanding of how cinema has evolved over the years. The history also helps them to understand that the ‘movement’ they see on screen consists of several still shots. It doesn’t have to be boring and detailed – just a few details to make them understand the evolution, which is still relevant to understand the craft of filmmaking!
DAY ONE

The first day of the 5-day activities is dedicated to a brief history of film and in general and an introduction to documentary film in particular. It’s important to give a basic insight before they pick up the cameras and attempt filmmaking on their own.

A brief history of filmmaking: From still camera to moving image

Once there was an English photographer called Eadweard Muybridge. The world was unaware of video (or moving image) then and all we had was still cameras. In the 1870s, he wanted to capture the movement of a running horse. He wondered: when a horse runs, is there a moment when all four feet of horse are in the air? In order to find this out, he set up 12 cameras along the edge of a racetrack. He took 12 photographs, as the horse ran, and later copied the images onto a disc. These images could be viewed in succession on a machine that he had invented called the Zoopraxiscope that made it seem like the images themselves were moving. They were the still photographs of a running horse but when played in succession, you could actually see the movement of the horse! This was the birth of cinema. Technology has come a long way since then but even now when you see a movie, what you actually see is many still photographs one after the other!
Horse in Motion, Eadweard Muybridge, ca. 1886
Photography collection, Harry Ransom Center.
The Flipbook Experiment

In order to make the youngsters understand the above-mentioned origin of the cinema better, you can always show them how a flipbook works. The students better at drawing can be engaged to create a flipbook or a fine arts volunteer can be engaged to create a flipbook in front of the students as part of an introductory activity.

Scan the QR code to see the flipbook example on your mobile screen.
Observational Documentary: When you observe and capture things unfold. An observational documentary is therefore a type of a nonfiction film, which observes a person’s story, without interrupting. There are some elements from other ‘modes of documentary’ like an interview or your character’s voiceover, archival footage, etc. which can be incorporated into an observational documentary.

Genres of Films: What is documentary film?

It’s always great to give a quick idea about different genres of film. Most of the youngsters are perhaps already aware of drama, animation and comedy. But have they heard of documentary? What exactly is documentary film?

You can start by very simple definition, followed by simple examples. It’s good to show them some simple references and ask their opinion. You can show a short scene from a fiction film and a scene from a documentary film and ask the participants to tell the difference, in order to make them understand that while a fiction film mainly works with performers who play characters, documentary works with real people.

Documentary is all about documentation; when making a documentary, you are creating a document of an aspect of reality, focusing on a real story based on an event, situation or individual.

There are several modes or types of documentary but for youngsters, it’s easier to explain just one basic type, which in our opinion is also the most exciting, challenging and authentic approach:

**Observational Documentary:** When you observe and capture things unfold. An observational documentary is therefore a type of a nonfiction film, which observes a person’s story, without interrupting.

Why Documentary Film?

It is important to tell the youngsters about the unique significance of a documentary film not only as an art form but also as a catalyst for change.

Documentary film is, by nature, a social medium because it focuses on the world that surrounds us. Many documentaries address social issues and side with the marginalized. They also play a significant role in documenting the heritage and unique stories that the mainstream media usually ignores.

When young people work on documentary projects, there’s a possibility to explore such social issues, arising from the little character driven stories they choose, in a new context and to have a unique perspective.

It will allow the participants to engage in discussions about how to improve the everyday lives, and by working on something as concrete as a film, they will have to step up to actually do something to make the changes happen.
Working on a documentary film project is an ideal opportunity to motivate young people to work as teams, working on similar goals. The process of filmmaking will allow the participants to explore new ways of expression, and this experience can be very valuable and offer new perspectives upon their surroundings and interaction with their worlds.

**Film Grammar:** The youngsters need to learn the film grammar: the different types of shots (and other elements but perhaps that’s for a later stage) on which a film of any genre is based. Before you begin to explain the types of shots, make sure they know what a shot is!

**Establishing Shot:** A shot that shows the relationship among important figures, objects, characters and setting at a distance. From the establishing shot, the film then cuts to more detailed shots (often called coverage) that bring the audience closer to the characters.

**Long Shot:** A shot that depicts a character from head to foot. Not as long as an establishing shot. It is also known as a wide shot.

**Medium Long Shot:** A shot that frames the subjects from the knees up.

**Mid Shot:** A shot that shows human figures from the waist up.
Close-Up: A close-up shows part of the subject - their face, or maybe their head and shoulders. It lets you imagine what they are feeling.

Big Close-Up: An extreme close-up shows just a small part of a person or thing. It is used to show an important detail for example tears in human eyes or a bee sitting on a flower.

Other types of Shots: Other than the basic shot type mentioned above, there are several other types of shots as well but let’s just tell about three more to our young filmmaking enthusiasts to get them going:

Panning Shot: A camera movement with the camera body turning to the right or left. On the screen, it produces a mobile framing, which scans horizontally. Panning shots can also emphasize movement.

Tilting Shot: A type of shot in which the camera stays in a fixed position but rotates up/down in a vertical plane. Tilting the camera results in a motion similar to someone raising or lowering their head to look up or down.
At this point, also tell about the importance of the most overlooked part of making a good film: sound. A shot with bad lighting or lose framing can be edited and improved in postproduction but you can’t do much about badly recorded sound. Briefly tell the youngsters about the types of sounds:

**Diegetic Sound:** These are the sounds whose source is the setting: cars, footsteps, knock on the door, etc.

**Non-diegetic sound:** It is the sound, which doesn’t have a source in the setting, for example music or voice over.

Tell the young participants about the importance of sound in storytelling and how to use good sound using minimalistic equipment. (Give the examples of how a piece of information can be delivered without showing an image but just by using sound, for example rain in the background, etc.) Now, when the youngsters are well aware of the basics of film history and grammar, it’s time to engage them in fun activities, which will lead them into making their own little films!
In 1949 Joseph Campbell presented a model of the mythological journey of the hero in his book: The Hero with a Thousand Faces, which has since been used as a template for the psycho-spiritual development of the individual. After studying mythology across different cultures and time periods, Campbell found that myths follow the same story pattern universally. He called this story pattern A Hero’s Journey. This structure has long since been used in popular media by large film production companies such as Pixar, Walt Disney, DreamWorks and Warner Bros.

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1 The term used here is taken from Maureen Murdock’s book called The Heroine’s Journey: Woman’s Quest for Wholeness. Maureen Murdock is generally regarded as the first to chart an alternative to Joseph Campbell’s Hero’s Journey narrative paradigm that she believed is more appropriate for women’s life journeys.

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<tr>
<th>Personal</th>
<th>Interpersonal</th>
<th>Public</th>
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<tr>
<td>Identity and self-esteem</td>
<td>Empathy and respect</td>
<td>Communication and expression</td>
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<tr>
<td>My access to resources and opportunities</td>
<td>My relationship to others</td>
<td>My voice</td>
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<tr>
<td>What are my rights?</td>
<td>Is it ok to be beaten at home or school?</td>
<td>Do I think differently about some aspects of my life? Different than what my parents think, or what my siblings think or what my teachers think? Or what my friends think? Can I communicate my thoughts and opinions to others? How can I express my thoughts and opinions to others? Do I feel like I can make my own decisions?</td>
</tr>
<tr>
<td>What do I deserve and what do I not deserve?</td>
<td>Is it ok to receive unwanted attention and comments? Is it ok to be humored about by strangers, friends or family? Have you ever been hurt? Physically or emotionally? How did it feel? Did you express your hurt? How can you express your hurt?</td>
<td></td>
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<tr>
<td>What can I do and what can I not do? Does my having a certain opportunity means that others can’t/ don’t have it?</td>
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Each game here is designed as a heroine/hero’s journey. Although the steps and stages in the original structure are tedious and more complex, for the sake of game with children, these have been modified for simplicity accordingly.

The workshop design following this particular structure is also helpful for filmmakers in production of films and digital stories through this process. Please see some additional reading for filmmakers here: https://www.musestorytelling.com/blog/heros-journey
The Journey:

Each game is a journey for children/young people where they are the central characters of the journey, hence, the heroes and heroines!

Each game is a journey for everyone involved - individually as well as a group - including the facilitator playing different roles at times: e.g. as a devil’s advocate to push further into exploring, as an ally to help dig deeper into some issues, as a mentor, or as a fellow and friend who listens and accepts without judgment - all roles that are important to complete this journey.

The facilitator will lead the group (and each individual in the group) through the five stages of the journey. Participants will begin the journey as if they are heroines/heroes in a game that includes a beginning, an adventure and an end.

The reward of the game is to find a renewed self (however, children and young people are most likely to believe in some tangible rewards that the facilitators all keep handy to give out).

Each of the game/thematic workshop follows the same stages of the journey.

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<thead>
<tr>
<th>Stages of Journey</th>
<th>Purpose</th>
<th>Workshop Activity</th>
<th>Activity Type</th>
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<tr>
<td><strong>BEGINNING</strong></td>
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<tr>
<td>Step 1: Character Building</td>
<td>To understand oneself - qualities, values, aspirations.</td>
<td>Drawing self-portraits</td>
<td>Individual</td>
</tr>
<tr>
<td>Step 2: Context Mapping</td>
<td>To understand the environment - family and friends, economic and social situation, natural environment.</td>
<td>Drawing maps, labelling, writing</td>
<td>Individual</td>
</tr>
<tr>
<td><strong>ADVENTURE</strong></td>
<td></td>
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</tr>
<tr>
<td>Step 3: Call to Adventure</td>
<td>To tackle deeper into one of the gender related issues and understand its various aspects, implications on our lives and potential to change.</td>
<td>Structured games - mind games, treasure hunt and role plays etc.</td>
<td>Large groups</td>
</tr>
<tr>
<td><strong>THE END</strong></td>
<td></td>
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<tr>
<td>Step 4: Re-arranging the Tools</td>
<td>To de-brief from the exploration on a specific gender issue and understand what can we change to change our experience and situation.</td>
<td>Discussions</td>
<td>Teams and groups</td>
</tr>
<tr>
<td>Step 5: Return (Reward)</td>
<td>To reflect on how new information, and perspectives change our understanding of ourselves and our behaviours.</td>
<td>Additional drawing to self-portraits</td>
<td>Individual</td>
</tr>
</tbody>
</table>

Campbell’s Hero’s Journey narrative paradigm that she believed is more appropriate for women’s life journeys.
Each of the game/thematic workshops follows the same stages of the journey.

<table>
<thead>
<tr>
<th>Game One</th>
<th>Count your Eid!</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thematic Area</strong></td>
<td>Gender-based discrimination in families and other domestic settings.</td>
</tr>
<tr>
<td><strong>Issues to Explore</strong></td>
<td>Preference of boys over girls. Differential in access to resources between siblings of different genders. Privileges of being a male/boy even in scarce social and economic circumstances.</td>
</tr>
</tbody>
</table>

### Journey

<table>
<thead>
<tr>
<th><strong>Character Building</strong></th>
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<th><strong>Instructions for Participants</strong></th>
<th><strong>Facilitation Tips</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>15 mins</strong></td>
<td>Draw self-portraits on an A-4 sheet</td>
<td><strong>Materials required:</strong> Pens and Paper</td>
<td>Draw your portrait. Draw face and body both. Draw your clothes too - the clothes that you are most comfortable in.</td>
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<td><strong>Facilitation Tips:</strong></td>
<td>Frame this activity as checking yourself before you embark on a journey. Ask questions from participants and ask them to consider things like: what do i like? what do i not like? what are my values? what do i aspire towards? The idea here is not so much to integrate this narrative into the activity for adventure but for facilitators/filmmakers to get to know the participants.</td>
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<th><strong>Context Building</strong></th>
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<th><strong>Instructions for Participants</strong></th>
<th><strong>Facilitation Tips</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>15 mins</strong></td>
<td>Draw a map around the self-portrait</td>
<td><strong>Materials required:</strong> Pens and Paper</td>
<td>Draw one thing in each of the four corners of the page. Family. Friends. Your house. Your most precious Possession/thing/pet.</td>
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<td><strong>Facilitation Tips:</strong></td>
<td>Frame this activity as checking your environment before you jump into the adventure. Ask questions like: what i can do? and what i cannot do? - given the resources i have - financial as well as social. The idea here is not so much to integrate this narrative into the activity for adventure but for facilitators/filmmakers to get to know the participants.</td>
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<tr>
<th><strong>Call to Adventure</strong></th>
<th><strong>Activity</strong></th>
<th><strong>Instructions for Participants</strong></th>
<th><strong>Facilitation Tips</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 hr</strong></td>
<td>This could be a treasure hunt, if done in an outdoor environment and/or it could be a huge box of gifts that everyone has to pick and choose from. Participants will look for gifts that their parents/grandparents have bought for them on Eid. The gifts are gendered as per the social norms but not really e.g. instead of ‘a doll vs. a toy car’ (which is clearly gendered), these gifts will be ‘a train ticket to karachi’. Facilitator can make symbolic gifts - e.g. wrap random things inside boxes but mark them as certain things (e.g. have a chocolate wrapped up as a musical instrument). Make as many gifts as there are participants (not more,</td>
<td>It is Eid after a long summer time Ramadan (fasting time). the parents and grand parents have bought gifts for everyone for Eid - special ones for those of us who could fast the whole month without complains! All the gifts are in the box and you have to pull out from the box a gift that you believe is yours. Do not pick the gift that you do not think can be yours.</td>
<td>Frame this activity as the adventure you have been waiting for all year. Note what is the gift that they picked and ask why they think that particular gift is for them. and why other gifts that they saw and did not think was theirs? When facilitating this workshop with boys, tell them they can only keep the gift if they can make a great case for why this gift is more theirs than others in the box. Try comparing the gift they picked to the ones in the box that they may associate with girls.</td>
</tr>
<tr>
<td>Call to Adventure</td>
<td>nor less). The type of gift can be repeated. A potential gift list is given below. Participants can only keep the gifts that they think are for them and can justify that. Since the gifts are going to be gendered, when the activity is done only with boys, they will not be able to pick/justify gifts socially meant for girls as theirs. and vice versa - when done with girls. Hence, some participants will either have hard time justifying their gifts or not pick any gift for them.</td>
<td>Allow everyone to speak equally respect each others’ opinions and voices don’t negate or respond to each other, speak from your own experience. After the discussion takes its flow from the questions, the facilitator can move to the next step of taking lessons from it by asking a simple question: how did it feel for them to do this activity? Is it fair how gifts are divided? why did it feel fair? why did it feel unfair?</td>
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<tr>
<td><strong>1 hr</strong></td>
<td><strong>1 hr</strong></td>
<td><strong>40 mins</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Arrange Your Tools</strong></td>
<td>This will give an opportunity to have a discussion on: why a certain thing is considered to be only for girls and/or only for boys? what kind of things are for us, and what kind of things are for them (switch pronouns according to the gender of the group)? why is that so? why can’t a girl take a train ticket to karachi and travel? why do only boys go to theaters with friends?</td>
<td>Go back to your portraits and maps and see if you would like to add/remove/change about these. Wrap up by reflecting on the last point - fair and unfair as the basis for gender equality. rather than prescribing, probe the participants to come up with lessons by asking how will they change things. Encourage them to share the portraits and maps and what they may have changed in those after the adventure. ask how do they think they may have changed after the adventure. how are they ready for the next stage of the game?</td>
<td></td>
</tr>
<tr>
<td><strong>Reward and Return</strong></td>
<td>Ask: What will they change about the gifts? Ask: How will they make it fair, if they could?</td>
<td><strong>Gift List</strong></td>
<td></td>
</tr>
<tr>
<td><strong>40 mins</strong></td>
<td></td>
<td>A train ticket to Karachi to go and stay with your father’s friend’s family for vacation and see the sea there. A box of watercolors and a notebook. A small sewing machine. A guitar/harmonica. A ticket to cinema to watch movies with friends. A pair of football shoes. (add others as relevant to the context)</td>
<td></td>
</tr>
<tr>
<td><strong>Call to Adventure</strong></td>
<td><strong>Arrange Your Tools</strong></td>
<td><strong>Reward and Return</strong></td>
<td><strong>Gift List</strong></td>
</tr>
<tr>
<td>Game Two</td>
<td>An Alien Has Arrived!</td>
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<tr>
<td>Thematic Area</td>
<td>Gender-based harassment and violence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Issues to Explore</td>
<td>Physical and emotional boundaries Different levels and types of harassment (and violence)</td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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<td>Draw self-portraits on an A-4 sheet Materials required: Pens and Paper</td>
<td>Draw your portrait Draw face and body both. Draw your clothes too - the clothes that you are most comfortable in.</td>
<td>Frame this activity as checking yourself before you embark on a journey. Ask questions from participants and ask them to consider things like: what do i like? what do i not like? what are my values? what do i aspire towards? The idea here is not so much to integrate this narrative into the activity for adventure but for facilitators/filmmakers to get to know the participants.</td>
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<tr>
<td>Context Building 15 mins</td>
<td>Draw a map around the self-portrait Materials required: Pens and Paper</td>
<td>Draw one thing in each of the four corners of the page Family Friends Your house Your most precious Possession/thing/pet</td>
<td>Frame this activity as checking your environment before you jump into the adventure. Ask questions like: what i can do? and what i cannot do? - given the resources i have - financial as well as social. The idea here is not so much to integrate this narrative into the activity for adventure but for facilitators/filmmakers to get to know the participants.</td>
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<tr>
<td>Call to Adventure 1 hr</td>
<td>This is an exercise in boundaries and behaviours. The participants have to orient an alien on the ways/social norms of their town. The alien does not know anything at all but has no way to go back to where they have come from. Hence, they have to learn the ways of this world to live in it. The participants are in charge of teaching them how to behave around people. Make groups of five. One participants is at the center of the circle - drawing boundaries around them and making decisions about how to behave. The other four are assigned roles - stranger, friend, elder, neighbor/extended family member. An alien has arrived in your town/school. you can’t call her he/she - its an alien, like robot. however, the alien is here and will go out in the streets soon. The alien has no way to go back. So we have to show this alien the ways to behave around our school/town. Make use of the props given to tell the alien how to talk to/behave with people - girls, boys, elders, peers, friends, teachers, strangers etc. etc.</td>
<td>Frame this activity as an unexpected adventure. one day they wake up, come to the class, and there is an alien sitting there. Pretend to be that alien so that you can ask all sorts of questions from the participants under the guise of naivety of an alien. Get a co-facilitator for this activity as managing multiple groups can be a challenge. Or each group goes one-by-one. Giving 20 minutes to each group to demonstrate to the alien. This way everyone sees everyone else and can aspire some competition to do better.</td>
<td></td>
</tr>
</tbody>
</table>
### Call to Adventure

**1 hr**

- Ask the participants in the center to draw circles/square around them with the particular color of the tape. The closer a color is to their body/where they stand - the closer they can physically get to those people or vice versa. The farther the color is, the farther they are supposed to be from those people. The participant has to explain to the alien why they are drawing boundaries like these. Other participants who are assigned roles have to challenge or push the boundary - by doing something they know/remember someone in that role has done to them. E.g. strangers making inappropriate comments etc. The participant in the center has to demonstrate to the alien how to respond to these challenges/comments etc. what to accept/what not to accept.

Participants in a group can switch roles after a round is complete. Each round can be 6 -10 mins.

- Use different colors of masking tape (blue, green, yellow and red) to draw boundaries around them to demonstrate to the alien how to behave with different people - according to the social settings (gender) and hierarchy (elders/younger).

**Blue for immediate family (grandparents, parents and siblings).**

**Green for extended family and elders.**

**Yellow for friends and peers (including boys and girls).**

**Red for strangers.**

- Once the participants have warmed up into the activity, add the opposite gender as an assigned role. If no participants is comfortable playing the opposite gender, get your co-facilitator to play that role or the class teacher to play that role.

E.g. In the boys’ workshop, the co-facilitator can take the center space and pretend to be a girl and the boys around have to tell the alien how to behave as brothers, friends, strangers, elders to the girl.

In the girls’ workshop, the co-facilitator can take the space in one of the circles outside (preferably as extended family or stranger) and challenge/push the boundary around the girl. The girl has to tell the alien if it is ok for someone to do this, or for the alien to do this to a girl, or how to behave in moments like these.

As an alien pretend not to understand, until the participants make clear sentences and statements and opinions.

### Arrange Your Tools

**1 hr**

- This will give an opportunity to have a discussion on what is ok and what is not ok for other people to do/say to you? how shall we respond?

- After the discussion takes its flow from the questions, the facilitator can move to the next step of taking lessons from it by asking a simple question: how did it feel for them to do this activity? was it easy to decide how to draw boundaries? what do we do in instances when we don’t have masking tape to tell someone where their space is? what do we do then? For boys, do we know where someone’s boundary is even if we do not see a physical boundary around them? are walls of the house a boundary? is it an effective boundary? is it a fair/unfair boundary?

### Reward and Return

**40 mins**

- Ask: If they were an alien coming to their town, what will they think of how people behave with each other (especially between girls and boys - in homes as well as in the streets)? What will they change about the town and its people? Ask: How will they make it a good experience for everyone (even for the alien), if they could?

- Go back to your portraits and maps and see if you would like to add/remove/change about these.

- Write an affirmation/lesson to take away with you from your adventure with the alien.

- wrap up by reflecting on the last point - fair and unfair as the basis for gender equality. Rather than prescribing, probe the participants to come up with lessons by asking how will they change things. encourage them to share the portraits and maps and what they may have changed in those after the adventure. ask how do they think they may have changed after the adventure. how are they ready for the next stage of the game?
<table>
<thead>
<tr>
<th>Game Three</th>
<th>Who wants to be a wonder woman/super hero?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thematic Area</strong></td>
<td>Gender-based role assignment and social expectations</td>
</tr>
<tr>
<td><strong>Issues to Explore</strong></td>
<td>Expressing emotions. Communicating desires, aspirations, opinions and disagreements.</td>
</tr>
</tbody>
</table>

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| **Character Building** | Draw self-portraits on an A-4 sheet  
**Materials required:** Pens and Paper | Draw your portrait  
Draw face and body both.  
Draw your clothes too - the clothes that you are most comfortable in. | Frame this activity as checking yourself before you embark on a journey.  
Ask questions from participants and ask them to consider things like: what do I like? what do I not like? what are my values? what do I aspire towards?  
The idea here is not so much to integrate this narrative into the activity for adventure but for facilitators/filmmakers to get to know the participants. |
| **Context Building** | Draw a map around the self-portrait  
**Materials required:** Pens and Paper | Draw one thing in each of the four corners of the Page  
Family  
Friends  
Your house  
Your most precious Possession/thing/pet | Frame this activity as checking your environment before you jump into the adventure.  
Ask questions like: what I can do? and what I cannot do? - given the resources I have - financial as well as social.  
The idea here is not so much to integrate this narrative into the activity for adventure but for facilitators/filmmakers to get to know the participants. |
| **Call to Adventure** | Participants are in auditions to become a celebrity and they have to prove it by doing various different acts. The acts should be designed to have them express emotions, desires and opinions that they normally will not. e.g. ask boys to take up a character that is crying over a disastrous life situation (like say, death), and ask girls to take up a character that is asking permission from a conservative father to go on a train/road trip or a sleepover or a out-of-town picnic with friends. | This is your only chance to begin your life as a celebrity. You have to prove that you can act - that you can make all sorts of faces and voices - that any good actor is supposed to do to become a celebrity. Drop all the shame, do your best! | Frame this activity as a once in a lifetime call to become a celebrity.  
Show the participants some clips from films of actors, actresses crying, laughing, having difficult conversations, being afraid, being brave etc. |
| **Call to Adventure** | Make it into a competition where participants are rated according to their ability to act it out the best. Their fellow participants will rate them. The rating scale can be determined by children themselves. The rating scale can be made up of actors/actresses/cartoon characters that they collectively agree are top three. This agreement can be reached through asking them 1. if they watch films/dramas/cartoons. 2. find common ones that all watch/know about. 3. take a majority vote on who of the ones they watch/follow are the best. Create a scale of best, good, o.k. with their favorite characters. They will then rate the acts of their peers according to the rating scale developed collectively. Everyone will have a chance to act and be rated by their fellows. The best actor will get a ticket to hollywood/bollywood/fantasy/cartoon land of their choice at the end (this can be a symbolic gift - but try to give a prize at the end nevertheless). |
| **Acts to perform for boys:** three different types of laugh: happy, evil and hilarious. Dance like (insert a new actor with good moves) in (insert movie). Express your love for your mother/grandmother/aunt to her. Cry like (insert a new actor and a scene from a movie). |
| **Acts to perform for girls:** Scheme with your friends about a secret/fantasy of a day out in Karachi/New York/London (insert a city that is dream but unlikely and with less barriers from what they currently have) - talk about what all will you do. Politely but firmly talk to a cousin who has written you a love letter. Ask your very strict father for permission to go to movies/trip/sleep over with friends. At a family dinner, talk to your parents/elders of the family that you want to become an actress. |
| The idea is to have them practice and experience emotions and conversations that are usually tabooed or considered inappropriate or unnecessary. Let the participants have fun with the activity while it is happening - without interrupting or asking questions or probing. Start from easy/everyday acts and increase in controversial/intensity as participants warm up in the activity. |

| **Arrange Your Tools** | The activity will highlight how close some of the situations here are to our real lives and how we often cannot express ourselves completely when we are the actors in our own lives. |
| **Reward and Return** | Ask: What will they change about how they act in similar situations in their life? Go back to your portraits and maps and see if you would like to add/remove/change about these. Write an affirmation/lesson to take away from this adventure. |
| | Ask participants: how did they feel to do this activity? what were some of the situations that they think they have faced in their real life? how had they behaved/reacted in those situations? was it easy to express their emotions? will they do the same in their real life or not? why? and how? |
| | Go back to your portraits and maps and see if you would like to add/remove/change about these. Write an affirmation/lesson to take away from this adventure. |
| | Wrap up by reflecting on the last point - fair and unfair as the basis for gender equality. Rather than prescribing, probe the participants to come up with lessons by asking how will they change things. Encourage them to share the portraits and maps and what they may have changed in those after the adventure. Ask how do they think they may have changed after the adventure. |
DAY THREE

Learn Film with Fun

Activity 1

Venue: Workshop area / Classroom
Materials: Pencils and paper sheets
Duration of Activity: 1 hour

THE INTERVIEW IMITATION GAME (without camera)

The intentions of the interview imitations are:

1- To practice the questions that we are going to ask the participants (characters) of the film.
2- To test the quality of the questions and make new questions.
3- To practice making interviews.
4- To get to know each other better!

How the interview imitations are done: The group members will interview each other, asking each other the same questions that are prepared for the participants of the film (the characters).

The questions are divided into four categories:

1- Basic introduction 2- Personal values 3- Life experiences

During the interview the interviewee should try to transform the interview into a conversation rather than an interrogation. The most important thing is listening! Ask the youngsters to listen to what the other person tells them, and ask the next question in the context of what they have just heard. Encourage them to make new questions as the conversation goes on.

This exercise aims at practicing their skills as interviewers, and also helps them find out whether the questions they have prepared for the characters are interesting and relevant enough. At the same time it is a good way for the group members to get to know each other better!
Activity 2

Venue: Workshop area / School
Materials: Digital video cameras / Tablets / Sound recording device [Zoom]
Duration of Activity: 2 hours

INTERVIEWING PEOPLE (on camera)

Now ask the youngsters to identify someone they would like to interview in the school/within the premises of the workshop area. Give small groups a tablet or a small camera. Divide them into a group of three where one participant operates the camera, one asks the questions (on the basis of the above mentioned exercise) and one records the sound on a separate device. They can also switch roles to make the process more inclusive.

Activity 3

Venue: Workshop area / School
Materials: Digital video cameras / Tablets
Duration of Activity: 2 hours

FRAMING THE SHOTS

Set each group the task of shooting examples of different kinds of shots with no camera movements or zooms (e.g. one person shoots a long shot, the next person shoots a close-up, and so on), then screen and discuss what they have filmed.

HOMEWORK

Ask the participants to identify one person they know in their family, neighborhood, school, etc. that they would like to make a documentary on. This must be given as a task at the end of day 2.
D A Y  F O U R

Make a Documentary

This is the most exciting and challenging part of our quick journey into the world of documentary filmmaking. It’s time for our young participants to make their first documentary film!

Stick to one theme:

“A day in the life of a certain person.”

Activity 1

Venue: Workshop area / classroom
Materials: None
Duration of Activity: 1 hour

RESEARCH & PITCH

On the basis of the homework given at the end of day 2, the participants pitch the idea in 1 minute on the day 3. The facilitator gives points to each idea, depending on its social relevance (for example, in the context of women empowerment, social equality, etc.). The ideas with highest marks are selected and the teams are formed consisting of four students each.

Formation of groups: Divide the group into sub-groups of 4-5 participants. You might want to define specific roles for each member of the group (e.g. “director”, “camera-operator” etc.)

Each group should have access to their own camera. Set deadline and time limits, (e.g. each group has 3 hours to record max 30 min. of video recording.)
Activity 2
Venue: Workshop area / School
Materials: Pencils and Paper sheets
Duration of Activity: 1 hour

PLAN & WRITE
The groups must write 5 things they would like to show in the life/day of each selected person. This exercise will help them to understand the importance of preproduction and writing before they begin to shoot. Discuss the relevance of each thing they suggest to evaluate and encourage them to be creative in their approach.

Activity 3
Venue: The shooting premises (participants’ home, neighbourhood, etc.)
Materials: Digital Camera, Sound recording device
Duration of Activity: 3 hour

SHOOT
The rest of the day 3 is assigned for shooting. Make sure to send a supervisor with each group. Each group will only have 03 hours for shooting and there should be a limitation that they can’t shoot the total material more than 30 minutes (if it’s a 3-5 minute final project that has to be made at the end, for example.)
DAY FIVE

Activity 1

Venue: Workshop area / Classroom
Materials: Projector & Laptop
Duration of Activity: 1 hour

LEARN THE CUTS

1- Play a short film sequence. Ask students to guess how many separate cuts there were in it.
2- Play it again and ask students to clap on each cut. Ask them to count the number of times they have clapped.
3- Ask students to talk about why there are so many cuts.

Activity 2

Venue: Workshop area / Classroom
Materials: Laptop with Adobe Premiere with a projector
Duration of Activity: 3 hour

EDIT

Select one of the projects to edit and explain the editing process as they all observe and discuss while a professional editor works. Examples of how different shots placed together can change the meaning and the context must be shown. You don’t learn filmmaking until you know your mistakes on the editing table!

Hope the youngsters would have enjoyed making their first films. Always show them the countless possibilities during the edit to make them understand storytelling better!
بی‌پچوال ہیں،
سرگرمی نمبر 1
کہ کر نہیں چیئن
متعت: ورک شاپ ایمی سکول
متعت: پیا پیپل اور لیپ تاپ
سرگرمی کا دوسرین: ایک گھنہ
اکی عشق کی تربیت سے پہلے کیم لطیف اس پہچان کے اس کا معنی کس ہے؟
فلم کوہ اور دبلیو، اور گلاب سے کہنے کہ ہو مرتکب پٹاٹی بجاسی ہے۔ امیر کنیز کہ جب گھمیں کا پیسے ہیں کہ قومی مرتکبی، جمالی ہے۔
ان سے کہنے کہ ہو اس بات کہنی کہ فلم میں استعمال ہے کیون ہے؟

ایک گھنہ
متعت: ورک شاپ ایمی سکول
متعت: پیا پیپل اور لیپ تاپ
سرگرمی کا دوسرین: ایک گھنہ
ایک گھنہ کے لیے کیا ایک پاپ چیئن کہ کا انتخاب کی ہو اس گھنہ کے گھمی کی وضاحت کی ہے۔ اس دوسری ہو کہ ہے بھی کا ایک پوٹی
ایک بزرگ طرح کہ کام کرتا ہے۔ مشتاق دیکھ کر کس طرح چھٹی منظر کرتا ہے۔ انہوں نے سمجھا جا گیا ہے۔
جب کہ آپ چوڑی ایک گھنہ تھیل پھلو نو کا پہلا چل پی آپ قومی انٹرنشن میں کیمی ہو
امید کہ آپ کو جو لوگ شکا ہے یہی جو قمصیا نہ ہے یہ نے اٹھا ہوگا، انہوں نے ایک گھنہ کے کم کی دوسری امکانات کے بارے میں
آگے کر ہے رہنے کا کہ کہ کوئی انداز نہیں نشک کرنا چاہئے۔
معركة نجر 2

معصوم بابا اورکا

المعجم: دبک شاب ایزی اورکا

المصطلحات: حلب، اورکا، شام، نجر

معركة نجر 3

فوق

المعجم: فوق کانم (فوق کانم، نمان)

المصطلحات: فوق کانم، دامورا، پرا دامورا

معركة نجر 4

منگ

المعجم: منگ کانم (منگ کانم، منگ)

المصطلحات: منگ کانم، دامورا، پرا دامورا
سزگی نمبر2
غاشش کوڑیم کرا
متاخم: وک شاپ ہاکول
میریل: دی سی کرے میلس
سزگی کیورا: دو گنگن
سزگی کو دوگن رکھی ہوئی ہے۔ شاہ اور پیپری کرے میلس کے ساتھ سب کا کھڑا ہو ہے۔
سزگی کو دوگن رکھی ہوئی ہے۔ شاہ اور پیپری کرے میلس کے ساتھ سب کا کھڑا ہو ہے۔

ہوم ورک
شکارا کے ساتھ کہا ہو چیئر ہاکول، ہمایوں، یا کسی بھی کسی ایک شخص کے بارے میں بتایا گیا ہے کہ ہوم ورک کے بندہ ہے۔
دائرۃ المعارف 2 کے اخلاق پر پین ہاکول، یا کسی بھی کسی ایک شخص کے بارے میں بتایا گیا ہے۔

پچھواں
دستاویزی فلم بینانا
دستاویزی فلم بینانے کے لئے شخص ہی سے سکھے سکھے۔ سکھے سکھے۔
موضوع کی بنیاد اور دوپری کرے کی بنیاد کریں۔ کسی شخص کو دستاویزی فلم بینانے کا وقت ہے۔
سزگی نمبر1
دیرہ جی ہاکول
متاخم: وک شاپ ہاکول
سزگی کیورا: ایک گنگن
سزگی کو دوگن رکھی ہوئی ہے۔ شاہ اور پیپری کرے میلس کے ساتھ سب کا کھڑا ہو ہے۔
تیسراودن

فلم بھاتان یا لطف اندوز میں کھیچیئن

سرگرمی نمبر 1

منتخب: دکھ شاپ ازجا را کاان رم

مخرج: خال اورکارڈ تھیس

سرگرمی کورنگی: آیک مھینہ

اختری پیٹل کا کہل (کمرے کے لحیے)

اختری پیٹل کر رہا ہے متحول:

1. سوالات کی ممکنہ رقم کا فلم کے شکارا(کردارا) سے پوچھی جارہی ہے تین
2. سوالات کا معیار چھوٹا اور سن سوالات نیاز کرنا
3. اختری پیٹل ہی مکمل کرنا
4. آیک دورے کو بھرتی چھوٹنے پر جانئا

اختری پیٹل کے کہل کا جواب:

گروپ کے شکارا ایک دورے کا قانون پر گیا، آیک دورے سے شکارا(فلم کے کردار) کے لیے تیار کر دھواں پیچھے کیے گئے۔ سوالات کا دورونوں میں دم شدہ تھا جو ہیں:

1. فیضی لگائے 2- دوالی رجحانات 3- نگرے کے تحریک

اختری پیٹل کے دوران اختری پیٹل نے فلم اور کرداروں کی تحقیق کے لیے پیچھے گھوڑے۔ سے سپ سے اچھی تحقیق بہت نجی اور فیلیوں سے کизм و اختری پیٹل فور سے صبر، اور شکاں کا اکثر کہ سکتی اور سوالات کے حوالے کی تحقیق کے گزشتہ میں متحمل ہیں جس میں کردار کے لیے دو والات تیار ہیں۔ جو دیکھی گئی ہے اور اس دوران گروپ کے دورے کے لیے آیک دورے کو جانئا کی مفید ہوگا۔
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</tr>
<tr>
<td>کم شوہر</td>
<td>سری</td>
<td>موادوں تیاری</td>
<td></td>
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</tbody>
</table>
کہ وقت ملتا ہے، ہر کسی کو سمجھنا ضروری ہے کہ کون سا داڑھی کپڑے کے ہاتھ میں ہے۔ کوئی دوسرے کے ہاتھ میں ہے نہیں؟ جب ہمارے دوسرے کے ہاتھ میں ہے تو کوئی دوسرے کی تاریخ میں ہیں۔ ہمارے کوئی ایک لوگ اپنے واقعے کو نہیں معلوم ہے۔ وہ لوگ کہاں ہے بطور تاریخ میں ہیں۔ کہ لوگ وہ لوگ کہاں ہیں۔ ہمیشہ اور اپنے شرکتوں کے ساتھ ہیں لیکن کہ لوگ آپ کہاں ہیں۔ کہ لوگ کہاں ہیں۔ کہ لوگ کہاں ہیں۔ کہ لوگ کہاں ہیں۔ کہ لوگ کہاں ہیں۔ کہ لوگ کہاں ہیں۔ کہ لوگ کہاں ہیں۔ کہ لوگ کہاں ہیں۔ کہ لوگ کہاں ہیں۔ کہ لوگ کہاں ہیں۔ کہ لوگ کہاں ہیں۔ کہ لوگ کہاں ہیں।
با خستگی از اینجا رفتیم. 

از طریق خیابان برون از شهر می‌رویم. 

از طرفیک چهارمیانه را به سمت شرق گذاریم.

از طرفیک چهارمیانه را به سمت شرق گذاریم.

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کی ہے موجودہ کے نمایاں یا کسی بھی متعلقیت سے کچھ متعلق
و ہے۔ ایک لوگ یا جامعہ کے نمایاں یا کسی بھی متعلقیت سے کچھ
متعلق ہے۔ ایک لوگ یا جامعہ کے نمایاں یا کسی بھی متعلقیت سے کچھ
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متعلق ہے۔
سکور: برمگھی مین اور فلوجو افراد کے لیے کیا سفریہ ہے۔ بھیجی ہوا اس کے مرکزی کردار بھی تھے۔ فلوجو دو روپیے اور افراد کی شرکت سے۔ یہ کتاب کی ہے۔ اور گروپ، افراد کے پیرامیٹر کی جگہ ہیں۔ وقتی طیارے کردار اور کسی کی آسانی والی طاقت کی کسی خیال کو ووڈی کی جگہ کی معاویہ اور کسی انتہائی بہت سے اور گروپ۔

بچوں اور ملکی شریک تھے کردار کو نہ رکھنے کے۔

تنبیہ کے لیے: افراد کی شرکت سے سفری رحمانی کرکے کہا ہے۔ کتاب کی بھی گروپ ہے۔ افراد کی انتہائی بہت سے ووڈی کی جگہ کی جگہ کی معاویہ اور کسی انتہائی بہت سے اور گروپ۔

ایک شخص انتہائی بہت سے ووڈی کی جگہ کی معاویہ اور کسی انتہائی بہت سے اور گروپ۔

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اک ہی کتاب انتہائی بہت سے ووڈی کی جگہ کی جگہ کی معاویہ اور کسی انتہائی بہت سے اور گروپ۔
اکیب بھیرون کا سفر

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1949ء میں جوزف کیپن لن اپنے کتاب "A Hero with a Thousand Faces" کی ایک اساتھی سری کا اشارہ کرتا ہے کہ آپ کیا ہے اور کب اس کے لئے اس کا لیڈر ہے۔ اس کے لئے اس کا لیڈر ہے۔ اس کے لئے اس کا لیڈر ہے۔ اس کے لئے اس کا لیڈر ہے۔ اس کے لئے اس کا لیڈر ہے۔ اس کے لئے اس کا لیڈر ہے۔
ساروںغ

اس مرحلے پر فلم بنانے کے سب سے اہم کئی ہے، یہ منصوبہ نظر انداز کردی جاتا ہے، کے بارے میں کچھ باتیں، جوکر آپ ہے۔ خراب انداز پر فلم بنانے کو دیکھا جاتا ہے۔ کیونکہ ایک فلم بنانے کا کام اپنی کامیابی کیلئے ہے۔ فلم کے پیشوا ریکارڈ کرنا ہوگا۔

کرکے نو جوہان کو آوازی اقامت کے بارے میں منصوبات یا تینوں منصوبات:

1. فلم کی بانکوں کی تحقیق

2. فلم سے متعلق معلومات

3. فلم کے پیشوا ریکارڈ

نو جوہان شکا کولی کی چنگیز کے بارے میں آوازون کی اہتمام کے بارے میں بات ہیں، اور ہمیں جوہان کی چنگیز کا باہمی کرنا ہے۔ ہدایت کے دوسرے کے بارے میں:

- فلم کے اہم عناصر کیے جانے ضروری ہے (مثال: دیجیٹل کی تحقیق، فلم کے پیشوا ریکارڈ، فلم کے دوسرے معلومات)

- جوہان کی بانکوں کی تحقیق

جب نو جوہان فلم کی تاریخ اور کا مرکز ہے، تو کہا جاتا ہے کہ نو جوہان کی بانکوں کی تحقیق

- فلم کے پیشوا ریکارڈ

- فلم کے دوسرے معلومات
گل اُرزاپ
گل اُرزاپ کا سبز کھیت کے کیوں ہونے لگنی آس کے چڑھے سے ہی کر مارو شناول کو وہاڑتے ہیں جب سے آپ ان کے احساسات کا اندازہ لگا کر ہیں۔

گل اُرزاپ
ایک اشیائی گل اُرزاپ کی خصوصیت یہ ہے کہ وہ جواب پڑھنے کے لئے ایک پیچھے وہاڑتے ہیں۔

دیگر نظم کے شاہان کے اُسمان:
اِب ہی راہیں گی گوگل سیکھیں شاہ چوہارت کی اُسمان کے شاہ کے پیرو نہ ہے۔

بیٹھے شاہ:
کبھی گودا کھیلے سے بھی کسی کی طرف جرختیہ ہو جانے سے بھی میں کہا وہاں ہی طوی نہیں ہوئیے کہا دیکھیے۔

بلند شاہ:
نہیں کہ آئے ہیں جس میں کبھی گوگل جا گیا کہ ماں ہو جائے ہو اور سے ہی چلتی نہیں

پھ - ہے یہ باکل ایک جی پی گی چھوٹی ہوئی اور ہے پھ - پھ بلا کے
فلم کی گراہر

لاہور کی ووڈز کی گراہر کی کہانی:

اس سے مراد فلم کی لوگون کی طرف سے مقبولیت کا منبت ہے۔ ان کی کہانی سے بات کہنے کا کام کاپشن کے کے بات کیا ہے۔

ایک شائقین ہے:

ایک شائقین کہانی، ہر کوئی کسی بھی انسان، یہ جانچے کہ یہ بات کہا ہے۔

لاہگ شائقین:

ایک شائقین کہانی، ہر کوئی کسی بھی انسان، یہ جانچے کہ یہ بات کہا ہے۔

میڈیا کی لاہگ شائقین:

ایک شائقین کہانی، ہر کوئی کسی بھی انسان، یہ جانچے کہ یہ بات کہا ہے۔
فلپ کی بھریں

نو جوانوں کو علاج کی مدد میں باشندوں کی کمی کے ساتھ ساتھ مشرقی طرف کے معاشرتی اعمال کی ایک سطحی کوشش کی گئی ہے۔ یہ امر کہ کلپ کہ بھی کسی کا مثال بنیا ہے، نماج کے باہر کلپ کہ بھی کسی کا ایک مثال بنے ہیں۔

فلپ کہ بھریں

،

اپنے موبائل سیکورٹی پلی بھی کے حالات پر پلی کے گھومنے کے لئے اس QR کوڈ کو دیکھیں۔
فلمن کی اقسام: دستاویزی فلم کیا ہے؟

دستاویزی فلم کی اقسام کے بارے میں م边界ی آگے بڑھنے کا منجر ہو جاتا ہے۔ فلم کے بارے میں چاہئے کہ شاہراہ بند کر دستاویزی فلم بند کر دی جاتی ہے۔

آپ سب سے مسیحیت کی آس پاس باری کرنا چاہتا ہے چپ این گزشتہ فلم، اور پھر مندرجہ ذیل لکیری فلم کی مخصوصاً ظاہر کریں کہ آپ کا سب سے فرق چپ چنے گزشتہ ہے۔ اس خلاف سے آپ کی بہتاردہ باںکی جاکا کہ کہ آپ کا فلم جمع کر دیا جا سکتا ہے۔

مذکورہ ہے: دستاویزی فلام: یہ فلم جسی جس سے ان میں ہاں کلیوں ویژن کا پہلی کوئی کا بندی کر دی جاتی ہے اور وہاں میں صدیوں سے پہلی دستاویزی فلم کی قسم نہیں۔ اس میں کی یہ فہم کی ایک بہت اہم مقدار، جس کی بنیاد کی باقیات ہیں۔ دستاویزی فلم کی بہت گزشتہ سمجھنا چاہئے۔

دستاویزی فلم کی اقسام کی فلمنگ سے اس کا کوئی منظر ہے آپ کے کردار کے اس اور وہاں کتنی مشابہتی فلم کی ایک مثال ہے۔

دستاویزی فلم کیوں؟

کچھ کم کسی کے بات ہے جو ان کی جنگ تھی کہ اس میں مختلف اس کے فلم کا تحقیق کیا گیا ہے۔ جہاں کہ جمع ہے۔ دستاویزی فلم کی اقسام کا تحقیق کیا گیا ہے۔ ہماری اباس کی تحقیق کیا گیا ہے۔

دستاویزی فلم کی اقسام کا تحقیق کیا گیا ہے۔ دستاویزی فلم کی اقسام کا تحقیق کیا گیا ہے۔ ہماری اباس کی تحقیق کیا گیا ہے۔

کچھ کم کسی کے بات ہے جو ان کی جنگ تھی کہ اس میں مختلف اس کے فلم کا تحقیق کیا گیا ہے۔ جہاں کہ جمع ہے۔ دستاویزی فلم کی اقسام کا تحقیق کیا گیا ہے۔ ہماری اباس کی تحقیق کیا گیا ہے۔

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سپالا دن

فرمگر کمپاؤنڈ 5 دوامات 5 دوامات جموں فلم کی تاریخ، تخلیک نہرو پر درخیصی اُتے قفس عکس کے قسم کے تاریخ یہ بیان کردیا گیا ہے۔

فلم سازی کی مختصر تاریخ: خلک کمکے سے تحرک تصاویر کے

یہ دردے برج نیلکنتیا کا اسٹیل ورلدر ورلدر چارم کی دنیا میں پہلی میں پہلی بھی پیپر کیا کیو چاپ کیا گیا تھا۔ اس کے بعد کے درمیان فلمنگ کے 1870ء کی دنیا میں لبر کے برج کے چارم کا اسٹیل ورلدر کے متعاقب بھی پیپر کیا کیو چاپ کیا گیا تھا۔ اس کے بعد کے درمیان تذکرے کی لہر میں چاپ کیا کیو چاپ کیا گیا تھا۔
تعلّف

فلم سازی کی م焼き‌سازی سے بات شروع کر کے بوہ لیون جواونو کے
نتایج سے کس طرح گزردہ ویے تے پرویز شین سیکیا دی ارٹیکی
مراحل ٹک بئی ہیں۔ لیکن انسان کی بھی جھگدہ موردوی سے ہے کہ
سکرین پر ہوس "ہرکت" کود کھیچ دین۔ دوی ایک ساک اوشکی

شروع ہو...
فلمیئس بنانے کا میدانگال:

نو جوانوں کو وستوریزی فلمیئس بنانے کی طرف رہنے کے کسی دکھائی جا گی؟
صنفی حساسیت کے لیے کیا اہمیت اپنی ہے؟

توظیف کے تحت، کئی تھوڑی وقت میں خط میں لکھی جاتی ہے "لائر گردوں کو لاہرچا حیب" کے بارے میں تقریبات۔ اس لیے مضافات و جوہرات کے ساتھ معاہدہ کے پس مندی اور ایک سوہن ترقی کے بارے میں تقریبات وابستہ حفاظتی اور ٹیکنیکی انتخابات سے پاک محاول سر پہنچنے پھر ہاتھدار کے اشیاء میں ایک اور تحقیق کے اہمیت کے لیے مضافات کے بارے میں، پہلے گردوں کے بارے میں ایک اور تحقیق کے
نوجوان ن قصنة تصورات كي تعليم دينا

صنف القصب كام عري ميل مدار كرتان بجذوره بي. كليف

مرتقبات في اثريات كلا تصورات دينية ميل ربع وشجار جاين توجد

ألف اسم كرام جهين، اوروجان حسابه بيكرات كا ليو ليبت

كوبش دوبي ويل

نوجوان افروجه في صبي بات كا شركاد كا ليو ليبت. 

اقرارا اوروان كا نظاف مه يمود يي كا قامن بنا

ضروري يه ليدونو كا يكمة يمود

كي يه كيفه

_NONE

ايزين بجمان، بجا كينو كان

دايماً لماي كيروزو، دختا كا كي سهم

ايماج نوجوان

فلماين بطورايك موثر بليز تعلم

اب قليم آن موضوعات تعلم دينية كا موتز رايم جاريجي جاريجي

بئن، نوجوان ظلا كشكي لا بوه، ين كيروزو وود

بئن تبنت كا تدوين لية، ين موضوعات كا موتز كفار

بئن كا كولهيبو كا بحاص، ين كيروزو ين كا

ناشط كا كا ديني ودكاح كا حماك بجا، اوروجان كا يبج

محمود كيارك كا ليو
صنفی حساسیت:
گلابی اور نیلے ماورا

صنفی احساسی کے ساتھ اصل مسلسل کی مزاحمت و نظرے میں ملدی مشکلات

صنفی احساسی کے ساتھ اساسی دو کئی مشکلات ہیں۔ ایک ہے کہ صنف

صنفی احساسی کی مزاحمت اور صنفی احساسی کے بین ایک فرق ہے۔ ان کو

صنفی احساسی کی مزاحمت و نظرے میں ملدی مشکلات

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صنفی احساسی کی مزاحمت اور صنفی احساسی کے بین ایک فرق ہے۔ ان کو
نوع جوان لگو ل کئمی کی خیال

نو جوان میں صنف تخصیص کے فروغ کو کھچھ کے لئے پھر اور
صنف کا فرق جھنا ضروری ہے کیوں کہ ذاتی احساس، صنف کو
صنف تخصیص کھو کر سکتا ہے۔ پہلے نے ہی کئے ہے، جسی کا اس
کے فرق میں بہتر ہے۔

صنف کا تصور کیوں مین؟ 3 سے 5 سال کا کوئی بھی گھوپنا نہیں ہے۔
ہر نمونہ میں اس کا نہایت سختی کے مطابق کھو لی ہے۔ بہت اور
کوڑی کے ساتھ ایک اتنا ہے۔ کہا جا سکتا ہے کہ فکر کے
کئے نہایت کئے۔

اس لئے اور جوان نے جوان کو مچھرا جاندار ہاول فراہم کیا۔

نو جوان لگو جو جوان جاندار ہاول ہو ہو تھا۔

صنف کئے اپنے حساسیت کا احساس کرنا تھا۔ کئے اور جوان
صنف کی خیالی بھگی ہے۔

صنف تخصیص کا اور گھوپنا نہیں ہے۔ لئے وقت کے ساتھ

صنف
กลายة؟"
تعارف

اس میں ہمارے دو وارشقاں کے کبھی ہی نہ دیکھتے اور ہونے کے ناہنچھے دیکھتے۔ اسکی اہمیت اور مرتبہ، ہمارے ہمراہ دیکھتے۔

فلم کے ساتھ اور وارشقاں کی ہوئی ہوئی، خودمختار 25-13 سال کے کافر کی تبادلہ کر کے اپنے ہی ہنگامہ کے لئے استعمال کر کے بنیان اس کے محققین نہیں دوبندی کی گئی۔

جہ جب وارشقاں ہوئیں، اہمیت کی تبادلہ کے لئے استعمال کر کے بنیان اس کے محققین نہیں دوبندی کی گئی۔

کوئی نئی معاشقانہ کی حسااب سے آگے کرے گی۔

پھر اسی طرح کے "Equally Loud" اس مضمون کے مخصوص اتار دیا جا سکتا ہے۔

اب کیونکہ اور اور وارشقاں کی تبادلہ کے لئے استعمال کے لئے بھی سمجھتے معاشرے کی تبادلہ کے لئے استعمال کا کرنا ضرور ہے۔

افراد اور وارشقاں کی تبادلہ کے لئے استعمال کا کرنا ضرور ہے۔
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