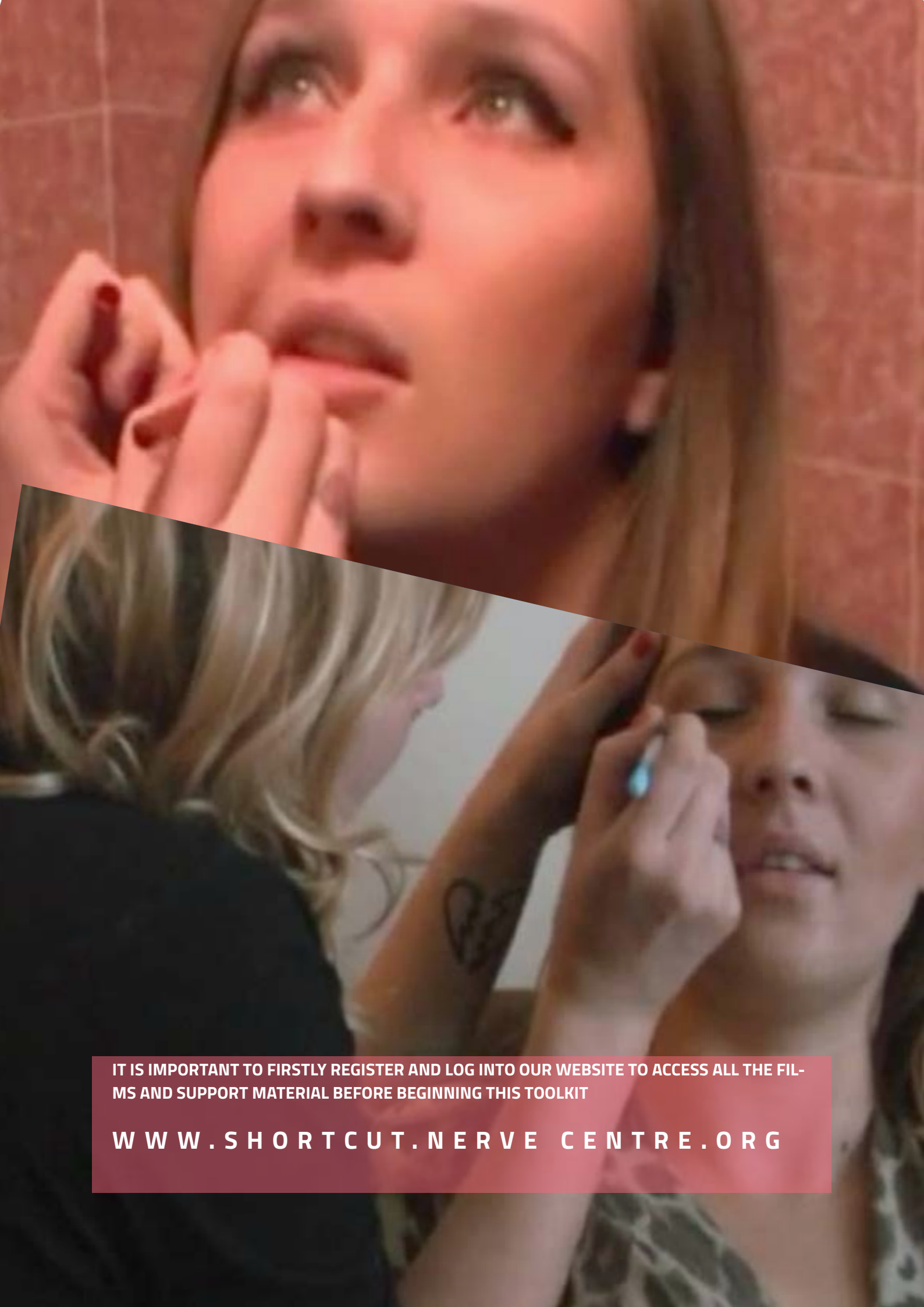


# DRESS ME

MAŁGORZATA GOLISZEWSKA (2011)





IT IS IMPORTANT TO FIRSTLY REGISTER AND LOG INTO OUR WEBSITE TO ACCESS ALL THE FILMS AND SUPPORT MATERIAL BEFORE BEGINNING THIS TOOLKIT

[WWW.SHORTCUT.NERVECENTRE.ORG](http://WWW.SHORTCUT.NERVECENTRE.ORG)

## TITLE

Dress Me (2011), Dir. Małgorzata Goliszewska

## TOPIC

Visibility

## THEMES

Standards of beauty, self-presentation, body positivity, others' expectations, self preservation, knowing one's self, visibility in the social space, representation, social perception, positive communication

## MAIN OBJECTIVES

**Social education** students will reflect on the social context of self-image and the importance of representation in the public sphere. They will practise communication without stigmatising, opinionated comments.

**Creative education** will introduce students to experimental film techniques as well as the idea of transformative film. Creative practice will include stop-motion animation and pixelation exercise.

## SPECIFIC OBJECTIVES

- Students will understand the social dimension of personal style and reinforce an attitude of openness towards a variety of ways and styles of self-expression
- Students will discuss the need to create more open and diverse standards of appearance on social media and practice communication without hurtful judgements and comments
- Students will learn about the importance of minority group representation in the public and private spheres.

## METHODS

- Film Screening and Film Analysis
- Discussion
- Workshop (Social context)
- Creative Exercises - Photography & Filmmaking

## MATERIALS

- Whiteboard/poster
- Worksheets
- Phone/tablet/camera or camera with recording function, computer and editing software (e.g. one of the free programs such as YouTube video editor, iMovie or DaVinci Resolve)

- Phone stand or tripod or camera tripod
- Free Stop Motion App - Suggested: Stop Motion Studio (Apple or Android) or iMotion (Apple only)

## CLASS TIME

2 x 45 minutes plus time to discuss homework  
or: 3 x 45 minutes plus extra time for homework between the second and the third lesson

## LESSON STRUCTURE

The following lesson plan is based on an experiential learning scheme known as the Kolb's cycle. Particular stages of the scheme lead students from film experience to accumulation of knowledge and training of competences.

## LESSON PLAN

### INTRODUCTION STAGE

### OPENING ACTIVITY

This first lesson will begin by provoking students to speculate about the identity of the main character in the film 'Dress Me' based on her appearance. The purpose of this exercise is to make students aware of the ease with which we make judgements based on someone else's appearance.

### STEP BY STEP INSTRUCTIONS

1. Divide your students into four different groups.
2. Share with the class one of the image pages from **Worksheet 1** - there are 4 different pages with images of Gosia, the film's protagonist, dressed in different ways.
3. Try to make sure that students from different groups do not see each other's styles – SLIDE 3
4. Ask students to speculate about the person in the photo using the questions on the worksheets – SLIDE 4:
  - What would you say is the style of the person in the photo?
  - What might she be like?
  - What preferences might she have?
  - What could she be interested in?
  - What social status might she have?
  - Is she working, studying or studying?
4. After 5 minutes, ask the group representatives to present their ideas about Gosia in front of the class.

5. Summarise the experience with some general questions:

- Did your perception of Gosia change after listening to all the groups and seeing her in different costumes?
- Is there anything you would like to say about her at the moment?
- Are you willing to speculate about what Gosia might be like?
- Why do you think Gosia is dressed so differently in each of these outfits?
- Was it easy to speculate about Gosia based on the pictures?
- Is this something we do when we see other people?
- After this experience, do you feel that clothes define a person? In what way?
- Why yes, why no?

6. Watch the film DRESS ME together as a class.

After the screening, initiate a general discussion about the film, giving students a chance to vent their emotions, reinforce their understanding of the plot and exchange interpretations of the message.

- What are pupils' first impressions of the film?
- What is the film about?
- What is the message of the film?
- What conclusion can be drawn from Margaret's experiment? What did it show?
- Why did Margaret's loved ones like or dislike her appearance?
- Why were they critical? What did they criticise her for? How did they criticise her?
- How do you take this criticism and this experiment? With what emotions did you watch Gosia's story?
- What does this film say about how we dress? Do you agree with this observation?
- What does this film say about how we judge each other? Think back to the introductory exercise - do your perceptions from the beginning of the lesson match your current grades after watching the film „Dress Me“?
- Do you feel that your life/culture/social group is visible? Where and how?

## SUMMARY

*Dress Me* is an example of a experimental documentary film, during which the hero or heroine undergoes a visible change. In her film-experiment, the director, who is often criticised by her surroundings for the way she dresses, lets her mother, grandmother and friend choose her outfit for a time. The wardrobe selection process and the reactions of those around her are recorded on camera. The film shows specific family relations (vocabulary, gestures, voice modification) and scraps of the protagonist's everyday life.

The director wants to find an answer to the question why these people do not like her outfit so much and whether changing it can actually mean something to them. Her documentary also reveals specific communication patterns, in which strong, sometimes even vulgar comments and criticism occupy much space. The film is an account of an experiment within the immediate environment and an interesting statement on what it means to be oneself among others.

The film techniques used by the director emphasise the message of her documentary. The stop-motion animation scenes show the author and the protagonist of the documentary as an object subject to interference. The way of filming - hand-held shots, presenting scenes as if the camera saw through the protagonist's eyes saw (POV shot - subjective camera), the amateur style of many of the shots - allows us to feel more deeply the intimate dimension of the director's visual experiment.

## Lesson 2

### THEORY AND APPLICATION STAGE

In the second lesson you will discuss the topic of visibility and social representation. The lesson will begin with an analysis of a film sequence that will introduce students to the topic, as well as contribute to a better understanding of filmic means of expression.

### STEP BY STEP INSTRUCTIONS

1. Watch the closing sequence of *Dress Me* (sequence available on the Shortcut website).

**Closing sequence** - Timecode - 15.37 - 15.55

2. Discuss the sequence as a class using the supplementary questions:

- What impression do you get from the pixilation scene in the film „Dress Me“?
- How is the author portrayed? Against what background do we see her?
- Do you have any associations with this scene?
- Who dresses Gosia in the film? How does this scene emphasise this?
- What changes in her appearance? Do you think these changes will continue? That they are beneficial? That it will be a permanent change?

- How did you dress today? Why did you make that choice?
- In what ways do clothes define us?
- Does the way we dress define our belonging to a group/community (think football matches, concerts, rock stars, subcultures...)?
- Can clothing determine social status?
- Do you think that clothes and style are part of a man/woman's role in society?
- Did any particular gender-related comment in the film impress you?

3. Open now the topic of visibility and social representation based on the ppt presentation. (available on the Shortcut website)

Introduce a discussion of the students understanding based on the social education exercise – SLIDES 8 – 18.

## SUMMARY

*Dress Me* is an example of a transformative film, during which the hero or heroine undergoes a visible change. In her film-experiment, the director, who is often criticised by her surroundings for the way she dresses, lets her mother, grandmother and friend choose her outfit for some time. The wardrobe selection process and the reactions of those around her are recorded on camera. The film shows specific family relations (vocabulary, gestures, voice modification) and scraps of the protagonist's everyday life.

The director wants to find an answer to the question why these people do not like her outfit so much and whether changing it can actually mean something to them. Her documentary also reveals specific communication patterns, in which strong, sometimes even vulgar comments and criticism occupy much space. The film is an account of an experiment within the immediate environment and an interesting statement on what it means to be oneself among others.

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## PRACTICAL STAGE 1

### CREATIVE EXERCISE

#### DRESS UP - CREATING AN IMAGE WITH ANIMATION

This creative exercise will draw inspiration from Małgorzata Goliszewska's experiment. Students will be guided through recreating the stop frame technique to produce a short 10-second animated sequence. This will be a visual essay on how people have dressed over the decades, from the last century to the present day. In the next steps, students will collect visual archives for their film, and then use their mobile phones to animate the collected materials. Through this creative activity the students will analyse changes in clothing in the place where they live and over decades exploring cultures, fashions and trends.

The course of this task may vary depending on the amount of time available. It may be an individual task to be done by students at home. It can also be divided into two parts, the first being an individual homework assignment (collecting materials) and the second a group assignment to be conducted in the classroom (creating the animated sequence from the materials). It is the latter variant that is described in the below instruction.

#### STEP BY STEP INSTRUCTIONS

1. Firstly, familiarise yourselves with the animation technique. We have created a short introductory tutorial available in the *Dress Me* resource section of our [Shortcut website](#). You can watch the tutorial from the site together during the lesson or - if there is not enough time - the students can watch them at home.
2. At home: each student can search their home archives and collect photos of their family and friends. It can also be a good idea to refer to old newspapers, search digital repositories and libraries. Have students collect photos showing changes in the way people dress over the decades, from the last century to today. Remember that photos and other archival materials are to be used for a film, so it is worth considering preparing them in a form that can be transformed - cut and glued. Scans and colour prints will be enough.
3. In class: Working in groups (3-4 pupils per group), the students collate all the photos that each of them has acquired and collected. Based on the collected material, they should plan how to create a short stop-motion animation. Storyboards or a short storyboard can help to plan the sequence. Thanks to them, students will plan what and how they want to use to create their short story. Allow students 10/15 minutes to make these decisions - this is meant to be just a short exercise with quick and immediate results.
4. After collecting these items, students are ready to begin work. They can start testing the process with something very simple - for example, making a chair slide across the floor, or a pencil roll across a desk. The main technique of stop motion animation is simple, students will quickly learn by trial and error what looks good in their own animations and what doesn't work so well.



## Top Stop motion filmmaking Tips for Students:

To create a smooth moving image, you will need to shoot a minimum of 8 - 12 frames per second – that is 8 - 12 still images/photos for every second of footage. This may sound like a lot, but it is necessary to make sure the animation is smooth and with fluid movements. Stop motion animation takes patience; students should take their time and focus on each movement and how it gets to where it needs to get too.

### Before you start animating:

- Keep it simple! This is only a short simple exercise make it 10 secs long
- If you have a background - stick it down, this should not move
- The images - the selected images, how they visually will be sequenced - organised for ease of production
- A sequence story plan/structure (Storyboard/Shot list - see support material for templates)
- Set up and position the camera & tripod or phone & stand (This should be secure and not move)
- Prepare your animation application. The best free apps for apple (iphone) or androids phones include: 1. Stop Motion Studio (<https://www.cateater.com/try.html>), 2. Iphone only iMotion (<https://apps.apple.com/gb/app/imotion/id421365625>)

### While animating:

- Keep the camera steady, secure the iPad/phone and stand/camera tripod to one position
- It's important to pay attention to lighting, use a desk lamp and torches to provide even and consistent lighting (lighting without shadows)
- Keep your hands out of the frame
- Make very small movements
- Take 6 to 8 photos at the start and end of your animation
- Anything you don't want to move (i.e your background) should be stuck down
- Each person in the group should have a job (i.e. director, animator, camera etc.)
- Work as a team!

5. Watch all the stop motion animation essays in the next lesson and talk about how the images tell the story of how fashion has changed over the years?

### Conclusion discussion points

- What have been the significant changes?
- Are there significant gender differences?
- How and what might have influenced all the changes?
- What are the positives and negatives of these changes?

## SOCIAL WORKSHOP

The social workshop will prepare students for their final creative task, they will create an animated sequence on the (dream) appearance of the community/city. During the social workshop students should gather and analyse visual materials documenting life of their neighbourhood over the course of the last decades.

- The questions to be considered during a meeting with a local historian or archivist:
- Whose story is told by your city and its architecture? Whose story is missing?
- What groups are most visible and why? What groups are invisible and why?
- How are "the others" visible? Are they? What traces of social diversity are recognisable in the environment? Are there any traces?
- Does the appearance of the community/city reflect the students' personality? Their needs and interests?
- What would have to change in order for the community/city to look more like students' place?

An important goal of the meeting is to familiarise students with the local archives and repositories documenting life of the local community. A step forward to that goal would be to involve students in preparation for the meeting by asking them to search through their home archives and look for photos of the city or the community from the past to the present. These amateur materials should be then completed with more official resources, such as digitised archives, clippings from local newspapers, old postcards, etc. Referring to more formal repositories may provide students with a wider choice of visual materials for their animation, which might be of great importance in case of students who don't have a rich photo collection at home.

An additional option would be to invite to the work with visual resources a or some representatives of "the others" (subcultures, asylum seekers, refugees) who could present their perspective on representation in the social sphere. They could reveal less visible traces of their activities in the neighbourhood and tell their stories of how they feel about their visibility in their new cities/communities. How they wish to express their identity in the environment - art, food, religion, culture, tradition, etc.



Lovech regional library

## PRACTICAL STAGE 2

### CREATIVE EXERCISE TWO

### ANIMATION ABOUT COMMUNITY

The creative task consists in creative use of animated archival materials to visualise stories inspired by the city (or the neighbourhood). In a short 30-second sequence students will visually summarise their findings and materials from the social workshop.

This exercise will let students portray changes that have taken place around them and comment on visibility or invisibility of certain groups in the environment. It will be their chance to creative freedom and imagine what their neighbourhood would look like if they were more visible in the city landscape.

### STEP BY STEP INSTRUCTIONS

1. Working in groups (3-4 pupils per group), the students will collate the visual materials that each has acquired and collected plus the materials acquired during the social workshop.
2. Students should consider all the material they have gathered and what is creatively possible with it.
3. Based on all the collected material, they should plan how to create a short stop-motion animation.
4. Storyboards or a short storyboard can help to plan the sequence.
5. Allow students 10/15 minutes to make these decisions - this is meant to be just a short exercise with quick and immediate results.
6. **Animate! - see the instruction above for the Creative Exercise One.**

# WORKSHEETS

## OPENING ACTIVITY

## WORKSHEET ONE

### GROUP 1



1. What would you say is the style of the person in the photo?
2. What might he/she be like?
3. What preferences might he/she have?
4. What could he/she be interested in?
5. What social status might he/she have?
6. Is he/she working, studying or studying?

## GROUP 2



1. What would you say is the style of the person in the photo?
2. What might he/she be like?
3. What preferences might he/she have?
4. What could he/she be interested in?
5. What social status might he/she have?
6. Is he/she working, studying or studying?

## GROUP 3



1. What would you say is the style of the person in the photo?
2. What might he/she be like?
3. What preferences might he/she have?
4. What could he/she be interested in?
5. What social status might he/she have?

## GROUP 4



1. What would you say is the style of the person in the photo?
2. What might he/she be like?
3. What preferences might he/she have?
4. What could he/she be interested in?
5. What social status might he/she have?
6. Is he/she working, studying or studying?