

Methodology Handbook - Annex

For Education Practitioners and Creative Arts Professionals

Chimes Project 2021-2023

Competence, Citizenship, and Inclusion
Through Music & Movement Solutions



Co-funded by the
Erasmus+ Programme
of the European Union

ANNEX 1

Workshop : The Butterfly Circus

Time Session 1: 2 hours

Materials

- Computer
- Projector or television screen.
- Internet.

Method:

THE SHORT FILM IS AT THE FOLLOWING LINK:

<https://www.youtube.com/watch?v=ku-VQrdgvsM>

<https://www.youtube.com/watch?v=od2lg1ZC20s>

Before viewing the Short Film

1. Brainstorming: What kind of shows do you see in a circus according to your experience?
2. Oral stimulating summary: different spectators come from different places to visit a circus. Among them, a group of people from another circus with Méndes, its director. There they see different deformed people: Siamese women, the bearded woman, the tattooed man and Will, a man, "if you can call him that, to whom God himself has turned his back"...
3. The characters are distributed among the students in the class, so that each one pays particular attention to what he/she does, what happens to him/her, how he/she feels and how he/she reacts to what happened to him/her.

Circus 1 & Circus 2 • Businessman • Businessman (Méndes) • Deformed characters • Artists • Audience • Will • The boy on crutches and his mother

During viewing the short film

1. Note down the information that is asked for about each character (s).
2. Repeat the following statements said during the film and ask your peers to look at their meaning in order to analyse them later and explain them:
 - "Maybe I got too close, eh friend? Have a good evening".
 - "A man, if we can call him that, to whom God himself has turned his back".
 - "Because you believe it yourself".
 - "Don't be obtuse to see the beauty that can come from the ashes".
 - "Yes, but you have an advantage: the greater the struggle, the more glorious the triumph".

After watching the short film

1. Each student explains what he/she has written down, answering orally the following questions, when appropriate:
 - What is the difference between the "artists" of circus 1 and 2?
 - How does the audience react in one and one another circus?
 - What attitude do the two businessmen have towards life and towards the "artists"?
 - How do you think Will feels when the businessman closes the curtain and is shown as a vermin? What is the event that triggers the change in Will ? What are its consequences?
2. Each student comments on the statements made in the previous point 2
3. Reading comprehension:

Write everything you can remember about the boy who has a caterpillar in a jar.
Why are butterflies so important in the story?
What relationship do butterflies have with the title?
What was the past of each performer in the butterfly circus?
What is the reason for Will's change?
Explain what kind of help Will is offered by the fellow artists in the butterfly circus.
What happens in the river? Why don't they help him?
What happens when they miss him when they don't see him in the river?
What does the phrase "Look, I can swim" mean? What does it mean to him? And for his classmates? What does the child's hug represent?

4. The values: What is the value in which the black child is fixed the most when he sees the strongman of the circus? What values or counter-values are promoted in the first circus? and in the second? What happens when someone values us? To answer specifically, think of people who value you.

5. Half the class will take on the role of Will and write a letter to the employer of the first circus. The other half will do the same with the owner of the Butterfly Circus.

6. Personal evaluation:

Rate the video from 1 to 10 points and explain your rating.
What lessons can we extract from this story for our personal life?
Do you want to set any special goal for yourself by the end course? If so, what means do you have to put in place to achieve it?

If the session is too short for you, you can develop and deepen it as you wish, perhaps by researching things that are no longer in the circus and new things e.g., there are no performances with animals(they devote themselves more to clowning, juggling, balance, elasticity, humour, music etc), watching videos of Cirque du Soleil.

Cirque du Soleil

<https://www.youtube.com/watch?v=x-1-gLv3aWs>

Juggling:

<https://www.youtube.com/watch?v=3dLWFPbArqg>

Frisbie

<https://www.youtube.com/watch?v=as8FWdKsNuY>

3Ball juggling

<https://www.youtube.com/watch?v=dCYDZDlcO6g>

Trapeze

<https://www.youtube.com/watch?v=Lqv05aaykjk>

Motives with toilet rolls

<https://www.youtube.com/watch?v=-k6KfD3td78>

X Factor Trapeze

<https://www.youtube.com/watch?v=7vQcFsyjMVk>

ANNEX 2

Workshop: The Roulette Wheel

Time Session 1: 2 hours

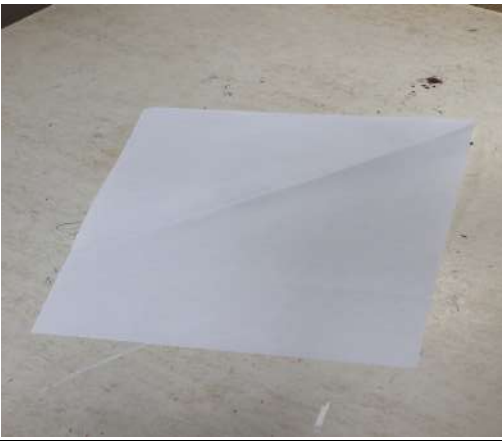
Materials:

- Cardboards
- 70cmx70cm wooden sheet or cardboard base.
- A key
- Markers

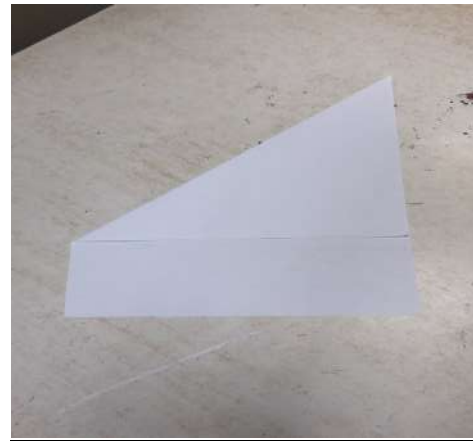
Method:

PART 1

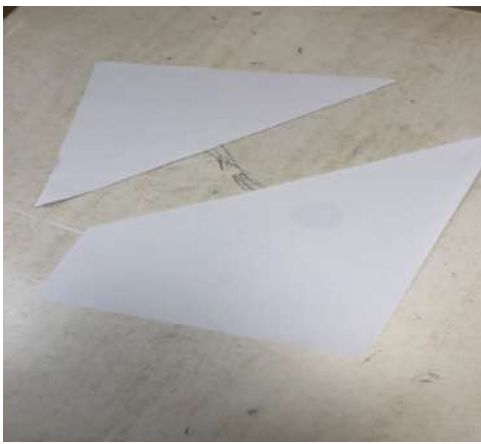
1. The session starts by introducing emotions and moods to the young participants, so that they can identify the different emotions that can be worked on (in the festival performance). Some identification and management work can be done with these in the future.
2. Next we create the "roulette of emotions". We will put the previously worked emotions into the wheel and leave it ready to carry out the activities in part 2.
3. How to create the 45° pieces of the roulette wheel:



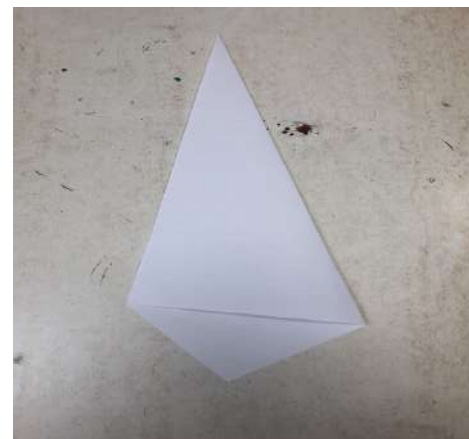
Step 1



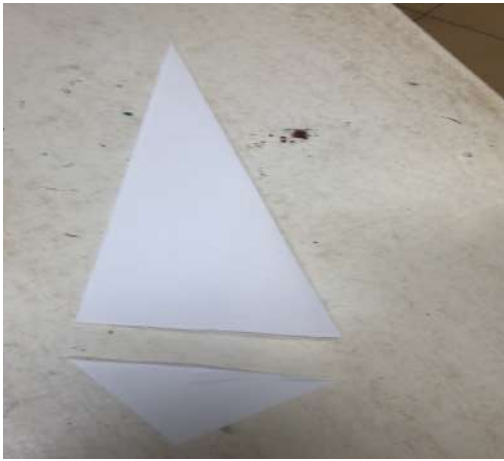
Step 2



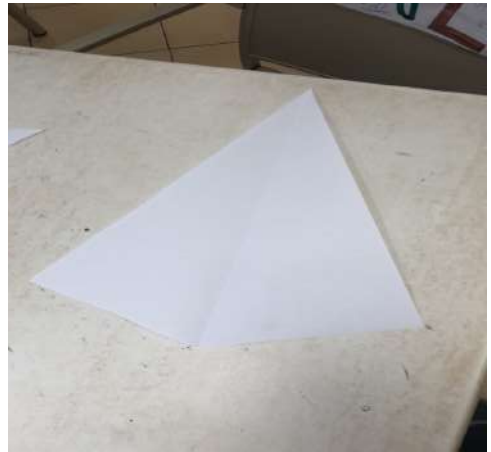
Step 3



Step 4



Step 5



Step 6



Step 7



Step 8



Final Step

PART 2A

1. Once the roulette has been created, we move on to work on improvisation and interpretation i.e., theatre improvisation.

First, the students practice the different emotions that come up on the roulette wheel. They need to improvise a situation that describes, in a theatrical way, the emotion that has come out.

2. The students then interpret, in front of the other participants, one of the emotions that comes up in the roulette. The other participants then have to guess which emotion it is.

PART 2B

At the end of the session, we hold a "round table" where young people explain which emotions they think come up most often, in order to be able to identify them and then manage them correctly in the various situations that young people may find themselves in during day-to-day situations in the world of work

ANNEX 3

Workshop : ACROSPORT

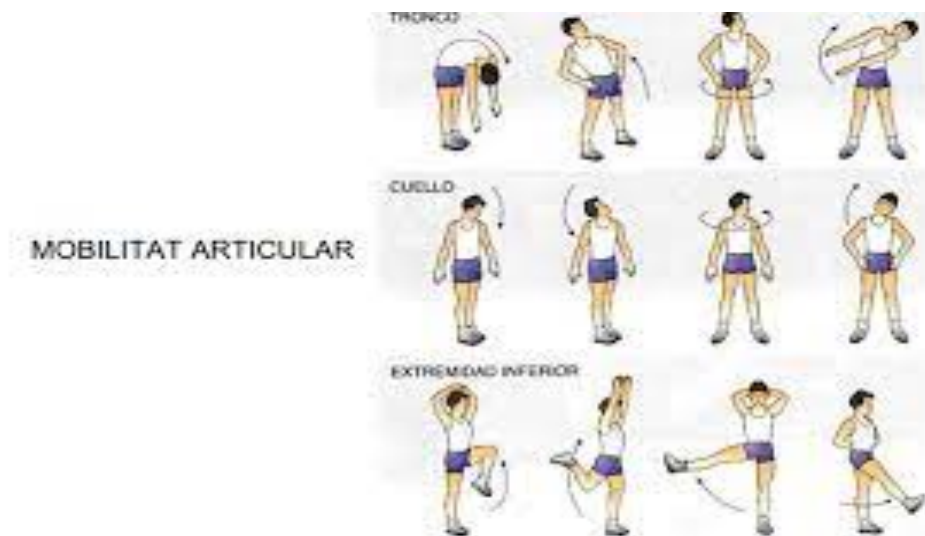
Time: 4 hours

Materials:

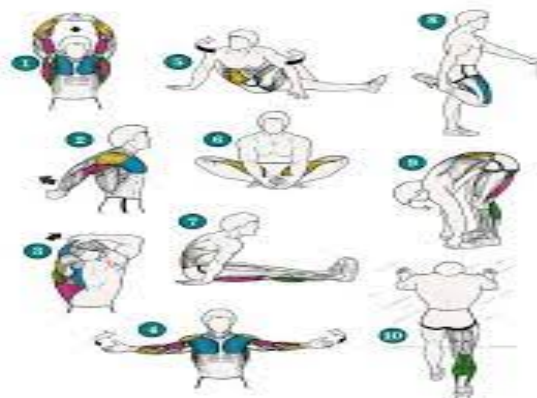
- Safety mattresses.
- Sports clothes and shoes.
- Music machine.

METHOD:

1.To start the session, do a small joint warm-up, at the level of joint mobility and general flexibility. Here are a few exercises and stretches for joint mobility warm-up.

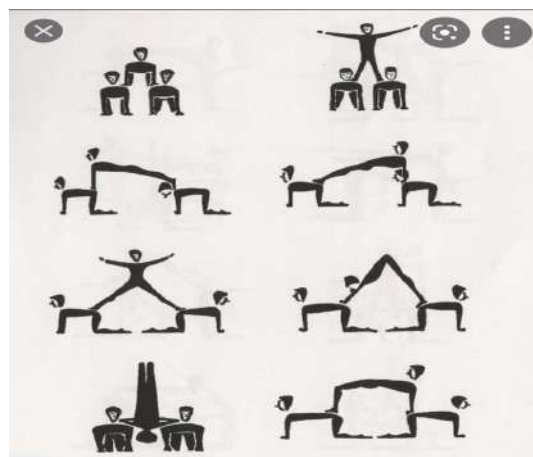


STRETCHING WARM UP



2. Use a technique based on direct instruction, reducing potential hazards and bad postural habits. In each session, the teacher identifies a member of each group, a different one each time, to explain to them the key points of the technical element to practice during the session. The learner then, in turn, transmits this technique to their group mates before starting the practice.

In this way, each "leader" of the group is directly responsible for an aspect of the "theoretical part" of the session, their work is fundamental so that their colleagues can acquire the necessary knowledge at each moment. It is essential that at the beginning of each session a favourable climate is established so that the learners are interested in the work to be done. Finally, it is also very important to constantly reinforce appropriate behaviours that help maintain the appropriate climate of "search and cooperation. If the technician does not highlight and value them, they may go unnoticed by the learners, and so misses the possibility that they are imitated by other classmates.





ANNEX 4

WORKSHOP:JUGGLING AND BALANCE

Materials:

- Balloons (5 per ball).
- 2 packets of Rice.
- Scissors
- Funnel or water bottle.

METHOD:

JUGGLING

1. To start the session, we work on manipulating and creating balls of rice with balloons in order to be able to juggle three balls.

PREPARATION OF THE RICE BALLS

- Inflate the air balloon through a funnel or whatever is useful in order to be able to introduce the rice inside.
- Once you have a balloon full of rice, cut the end which was inflated and filled with rice.
- Then cut two empty balloons and wrap the full balloon, so that the hole where you cut the end of the balloon, is covered.
- Perform the same action once more, covering the balloon of rice with 2 more cut balloons, so that the ball is firmly attached and compact.



2. The young people practice with rice balls in order to learn how to juggle.
3. Next we will distribute material to be able to perform different types of juggling. Objects we can use:
 - Rice balls.
 - Twirling rods.
 - Hula-Hop's.
 - Juggling bowling pins.
 - Balls

BALANCE AND ACROBATICS

1. The second part of the session is the balancing part. Individually or in groups, young people perform acrobatic and balance figures, with the practice of Acrosport and different figures with the body.

ANNEX 5

WORKSHOP: IDENTIFICATION OF CHARACTERS AND SCRIPT CREATION

1. To start the session, carry out the following activities so that each young person can work on the interpretation and identify which roles or characters they would feel most comfortable in.
2. Then dedicate some time for the young people to practice the juggling, balances and figures of Acrosport again in order to stimulate the young people to discover and help them choose their role within the play.
3. Given the possibility that some young person does not want to participate in the performance of the play with the rest of the classmates, give them the opportunity to participate in the coordination of material, programming of the performance, changes of costumes, and everything related to the control and support of the work's representation team.

METHOD

This session helps each young person discover which character they would like to represent in the play and which show they want to perform. Through various activities proposed for this session, with the practice of juggling and the practice of Acrosport in previous sessions, it makes the young people detect and identify what they have the most skill or knowledge in and thus be able to choose the character or the performance to represent.

1. Start the session by carrying out the following activities so that each young person can work on the interpretation and identify which roles or characters they would feel most comfortable in.
2. Then dedicate some time for the young people to practice the juggling, balances and figures of Acrosport again.
3. Given the possibility that some young person does not want to participate in the performance with the rest of the classmates, give them the opportunity to participate in the coordination of material, programming, changes of costumes, and everything related to the control and support of the team.

ACTIVITIES TO BE DEVELOPED

- Initial brainstorming to find out the ideas and creativity students have. The whole group collect the proposed ideas, written on a card, with the 10 key ideas of each character they want to represent.
- Theoretical presentation of improvisation by the teacher. The aim of this activity is to know what improvisation is, what it is for, its rules and types.
- This activity aims to improve cooperative improvisation through sound. To do this, the students sit in a circle and one of them begins to narrate a made-up story with one sound and after a few sentences, ends with a different sound. The next student repeats the last sound heard, continues the story and after a couple of new sentences, ends with a new sound. Each final sound must be played by the next student, and this sound must give way to the continuation of the story.
- Each student is given a different role, written on paper. This must be moved around the class by demonstrating the action described in the paper. After a while, a new distribution of roles is made again. Examples: You run like an athlete; you greet everyone politely, you are the head of the company, you play basketball, you are a tourist who got lost in Barcelona.
- In pairs, one student tries to convince the other of an action e.g., “open your hand”. The student who has to convince, must improvise all kinds of arguments, go deeper into them if they think that these arguments give good results, or change arguments if they consider that this one does not work. The other student gives in if they think the arguments are good and convincing. After a few minutes, change roles. Then, change of argument. Possible actions: have the partner get up from a chair, dance, jump, etc.
- In pairs, each student represents an action to their partner, imagining that they are interacting with another unknown person. Examples: asking a friend for money, putting up with the boss's yelling, asking for forgiveness, asking for a favour, etc
- In this activity the whole class is a family and a photograph must be taken to represent them. The teacher will indicate the type of family they are and they will immediately be placed in the corresponding attitude for the photo. Example: happy family, millionaire, athlete, poor, clueless, mistrustful, etc.
- The class is divided into groups of 3 students. Each group must go to the middle and try to convince the rest of the class that they should buy an unknown and strange object. Previously, each group will be informed by the teacher of the object they have to sell and they will be given some time to prepare the intervention. Once in the middle, each group will give explanations of the object, the price, the advantages. At the end of the improvisation, the rest of the classmates will decide whether to buy the object by raising their hands .
- This activity aims to develop the ability to improvise in various situations. The class will be divided into several groups of 4 students and 1 group of 3 students. The teacher will explain the activity, considering 4 levels of improvisation in increasing order of difficulty with respect to the information given to the students. At random, each group has to improvise a different level. 1st level: They will be given the characters (P), the initial

situation (S), the plot (A), and the group needs to develop an outcome. 2nd level: They will be given P and S and must provide an argument and an ending. 3rd level: They are given P and have to improvise S, A and the outcome. 4th level: They have to improvise everything. Before the improvisations, time will be allowed for each group to organise themselves.

- Final evaluation of the proposed activities. The whole class group will start a debate guided by the tutor, to mention what they thought of the proposed activities, what they liked most and what least and what caught their attention the most.



ANNEX 6

WORKSHOP: CHARACTERIZATION AND ORGANIZATION OF THE WORK

Materials:

- Character script template.

METHODOLOGY

Start the session by handing out a script template to all the young people and explain what to fill in each section of the script sheet.

1. Duration of the performance
 2. Which character to represent.
 3. Sound and Audio.
 4. Characterization of the character.
 5. Script of the performance.
 6. Material necessary for the representation
- Each student creates his script for the performance based on the character created with the identification of his own skills and knowledge acquired in the previous sessions of the project.
 - Carry out the stylization and characterization of the character with the help of the personal image technicians of the hairdressing and aesthetics.
 - Make and create the necessary accessories for the characterization of each character
 - Then the characters who need it, with the help of specialized technicians, make a small sketch of the make-up needed on the day of the performance
 - Once each young person has chosen the necessary character, accessories and make-up, each young person or group of young people develop the specific script for each character.

ANNEX 7

WORKSHOP: REHEARSALS, PREPARATION OF THE WORK AND DECORATIONS Part 1

Materials:

- Cardboard for the decorations.
- Color paintings.
- Brushes and brushes.
- Decorative elements.
- Accessories for characterization (wigs, hats, masks...)

METHOD

- Start the session with a brainstorm where the young people propose how to create the set of the stage and everything related to the decoration of the show.
- Then the young people (with the accompaniment of a technician) are responsible for buying the necessary material to be able to carry out the tasks of creating sets.
- Prepare the scenery
- Rehearse the performances in order to do it correctly on the day of the work.



REHEARSALS, PREPARATION OF THE WORK AND DECORATIONS Part 2

- In the first part of the session, the young people finish preparing the set of the work in order to leave it ready for the day of the show.
- In the second part of the session the young people will practice and rehearse their part of the play.
- Finalise the general programming of the work ready so that the young people are aware of when it is their turn to perform

ANNEX 8

DANCE WORKSHOPS 1 and 2



Duration: 90 minutes per session (5 sessions & 6 sessions in total, respectively)

Trainer: *expert dance therapist*

Material needed:

Mats

Loudspeaker

Setting: preferably outdoor, to enhance the contact with nature, such as in a park, or in a room wide enough to give everyone space to move

CONTEXT: the sessions were mainly hosted within the beautiful context offered by the public garden of Villa Giulia (Palermo). In a few occasions, due to bad weather, the sessions were organised in CESIE's office. 2 workshops were proposed, in 2 different periods, at the request of youth, giving the opportunity to participate in this experience to those who could not in spring time.

The motive to set up dance workshops came from the acknowledgment of the need to rediscover new horizons of sociality by embracing the principles of movement education through which to interpret the theme of social inclusion and give voice to the identity of the young people.

METHODOLOGY: the idea was to invite young people, who were seriously deprived of social spaces during Covid-19 pandemic, to collaboratively create **an artistic interpretation** of their emotional experience, exploiting the potential of **body language** as a means of expression and communication between peers. Indeed, dance, like any art form, has in itself an important educational component enhancing all those skills that are often taken for granted and that instead contribute to making us independent individuals and active citizens, while overcoming differences and teaching the importance of respecting oneself and others. Moreover, the art of movement encourages people to develop a deeper knowledge of their bodies and teaches how to communicate through non-verbal means of communications. Their final performances (i.e., the final products of the preparatory sessions) required them to "feel" themselves, as well as the environment around them, and to get rid of insecurities and the anxiety to feel "in control" of the events, as the goal was to communicate through their bodies spontaneous thoughts and to put them together in a collective choreography led by a "**trained**" **improvisation**.

In both workshops the following activities were implemented:

- The trainer allocated few minutes to warm up;
- The trainer let all participants introduce themselves by performing a movement they liked. There was only one rule: "first thought, best thought" (which means, there are no mistakes or bad ideas, anything that comes into the mind is worth to be expressed);
- In turn, each movement was repeated by the whole group and gradually put together as a choreography.
- Participants were asked to work in pairs and to mirror the partner sequences of movements, in turn. Then couples needed to split up and form new couples;

- Gradually the focus was shifted from one part of the body to another one, so at the end of the workshops all participants were familiarised with movements linked to different parts of their whole bodies;
- “circle movements” and “square movements” were tried, exploring the possibilities of circular dimension (and its waves) and squared dimension (with its “angles”)
- Improvisation was enhanced in various ways: by looking at participants and performing a movement that was inspired by that look, by creating different group performances each time, inspired by the surrounding context (the sounds and colours of nature, etc.)
- At the end of the final session, participants were asked to reflect on the soft and hard skills they had developed during the workshops and to think about their importance in building personal resilience. They were informed that body language can be a powerful means to communicate.

However, depending on the young people involved in the 2 sets of workshop, the activities were adapted to the sensibility, needs and the artistic skills of the members of the different groups, so small variations were also implemented. For example, a few sessions were dedicated to improvisation and involved illustrated cards. These cards were selected by the young people, who at first had to perform the feeling linked to that image and then had to explain what that feeling was.



These workshops helped the participants (with different cultural backgrounds) developing the essential skills targeted by the project, proved them that art is not only a form of entertainment but a powerful learning tool and enhanced peer communication by providing an informal context where young people could meet, try new things, exchange perspectives and build an extraordinary performance inspired by the emotions they felt and the positive group dynamics.

ANNEX 9

ILLUSTRATION WORKSHOP

Duration: 90 minutes per session (6 in total)

Trainer: experienced illustrator

Material needed:

Recycle materials (cardboard boxes, empty plastic bottles, etc.);

Old newspapers and magazines;

Scissors;

Glue;

Tape;

Post-it,

Pens;

Coloured papers;

Markers.

Setting: a room wide enough to give everyone space to create and cooperate

Context: the sessions were all hosted in our office, in a wide room to allow a safe meeting (during Covid-19 pandemic, restrictions limited the number of people admitted in indoor spaces). The first workshop was conceived as a creative and learning opportunity in response to the COVID-19 pandemic and the related feeling of social isolation that has deeply affected youth and their future prospects. It focused on the concept of social inclusion and ownership of the local context, which was “new” for all the participants, as they came from many different countries.

The art of illustration helped them create new bonds, with the city and the people that inhabit it (the other participants), offering them an informal context in which they could tell their stories, share their thoughts and future projects and create something beautiful and powerful together, under the expert guidance of a talented illustrator who gave voice to their creativity.

Art was not only the final goal but also a means to narrate oneself, allowing the creation of artistic products handmade through the use of recyclable materials. The productions of the young participants have been assembled in a “**journey in stages**”, showed during the Festival which took place in June, 2022 and during the exhibition, in December 2022



METHODOLOGY :The stages were not predetermined. In fact, the young people were only given relevant materials and left free to express themselves after giving them just a few inputs, helping them focusing on:

- How they felt and how they feel
- What they were and who they think they are
- Where they were and where they now plan to be.

The trainer started each session by sharing the materials with the young people. Participants were also made aware that the activities they were going to do were aimed at developing skills that can help them in both their professional and personal life and that are rarely targeted in other fields of life, as in most cases these are taken for granted or not enhanced. They have also been informed that arts are both a means to discover new learning opportunities and a field in which they can imagine their future as professionals.

A brief summary of the stages of the creativity path:

SESSION 1: “First memories”: *each participants shared the first experience in Palermo, what they saw, how they felt, what sensations they associate with those distant memories, etc.*

Participants were asked to introduce themselves and tell their story linking it to the city where they were living, if they wanted. Palermo was selected as the main topic as the city they live in is the most evident common feature among them and it helped them realise that they may also share other things. They all narrated their stories, explaining when and how they arrived in Palermo. It was a very sensitive process of disclosure and each story was warmly welcomed by everyone. It helped them know each other better and paved the way to build up a long-lasting relationship based on trust. From this introduction, everyone was asked to think about their first memory in Palermo and to draw it on a post-it. Later, they stuck it to a building-shaped box made of cardboard, representing the train station of the city.



SESSION 2 : “Managing your own space living together with other people”: *people live together in a “house”, all together, as in life, but everyone has her/his own space: they choose how many rooms they want to live in and where they want these rooms to be arranged in the house, they decide freely how to organize the space inside and if they want to share it.*

This consisted of a creative representation of a metaphor: living together but in different rooms, as a way to express both the need to share and the need to enjoy their own spaces, which cannot be occupied without permission. The walls were limits that each one has the right to set and that need to be respected. The trainer told participants that they could have as many rooms as they wanted. Therefore, everyone took various materials and used them to create their rooms and the things that they wanted inside them. Later, all the “rooms” were gathered, creating a large common space (the picture shows only parts of all the rooms the participants have created).



SESSION 3 : “Me” in my past and in my present: a comparison between what they liked in the past and now, between who they are today compared to who they were yesterday.

The **third session** invited participants to think about how much they have changed during the latest years. They were asked to portray how they look/felt in their hometown and how they look/feel today in Palermo.

The trainer gave them lots of old magazines and ask them to draw, cut and paste cut-outs and write everything they wanted and prepare themselves to introduce their results to the rest of the group. They had a lot of fun in carrying out this task, showing all the changes that occurred in their personality in a very creative way. They enjoyed the sharing process and the cooperative work.



SESSION 4 & 5 : Palermo through my eyes”: how they see it and how they would like to see it: what they like, what they don't like, what they see and how they want to represent it.

The 4th and 5th sessions were dedicated to recreating the spots of the city of Palermo the way they wanted them to be like. It was a valid starting point to talk about what they did not like and what they love, where they felt safe or where they would like to live. The debriefing session allowed them to exchange points of view, helping each other in adapting to the hard times they may face in living in another country and sharing suggestions on how even the most annoying things can turn out to be interesting or stimulating. During these sessions the trainer helped them to create their unique representation of the city and guided the discussion that followed, letting them free to support each other.



SESSION 6: “The colours of Ballarò”: the vitality and the multi-ethnicity of the ancient market provided the young participants with the time to be together by simply colouring a glimpse of the ancient market. This simple activity evoked the historical social function of the market: meeting and exchanging ideas, getting to know others and themselves better.

Finally, the **last session** was focused on enjoying the other people company by simply dedicating to the act of painting one of the most representative markets of Palermo: the market of Ballarò.



Materials needed

- Music equipment to play music from a computer.
- A long piece of string

Objectives

- To discover steps & beats to build a rhythm with the body.
- To prove that it is not necessary to know or play an instrument to make music.
- To select music and create the choreography with body percussion
- To build a composition with rhythms

Methodology

Through a series of body percussion exercises and leading sessions the participants discover their own level of coordination and motor skills. As rhythms are learnt, then the participants select the music to perform to, and accompany with the rhythms of their bodies, in a final performance.

1. Warm up with coordination dynamics and clapping.

Time: 5 minutes

On the floor, all participants stand at a distance touching their fingers. Participants follow the instructions of the trainer and clap their hands in different ways to coordinate themselves. Doing something as a group and achieving it generates a lot of happiness among the members. This is tried several times, each time faster and faster and until it finishes with a loud applause.

At this moment, the trainer encourages the participants to continue clapping and starts to modulate the intensity with the hands. With the hands up or down to control the volume. Finally, the trainer will stop the activity by folding the fingers and hiding the hands. Like this-



This activity can be led by some of the participants so that they can experience the role of “director” for a moment.

2. Sound painting. Basic elements.

Time: 5 minutes

First, the session starts with a code or word, such as the participants names, which is good for socialising. The trainer points to someone and that person has to say his or her name. The trainer points randomly, to end up with a mess of names or code signs.

Another option is to split the participants into groups and make them clap when the trainer signals them. The participants slowly begin to understand that it is possible to make a rhythm

composition, directed by a person who orders changes, and with the only instrument of the voice and clapping.

3. Handkerchief Clapping

Time: 5 minutes

Now, the trainer sends signals to the participants, indicating with a handkerchief, to build up a composition. Here is an example.

<https://www.youtube.com/watch?v=uzXpvILRMog>

4. Corporal percussion.

Time: 10 minutes

Now the trainer leads the session to discover steps and beats to build a rhythm with the body. You can try different types without music. It would be useful to have a projector or screen to follow the "music sheet". Here are some examples

<https://www.youtube.com/watch?v=zsXOehynKJ8>

Afterwards you can try it with some musical base.

<https://www.youtube.com/watch?v=EBBteybZdHY>

5. Performance

Time: 10 minutes

With the practice and improvements, the participants build a new composition, deciding which music they would like to interpret, creating the choreography or music sheet with body percussion. Here is an example, in case you need inspiration, which the CHIMES participants did at the LTTA In Portugal.

https://www.youtube.com/watch?v=TIzMFzB1NQk&list=RDTIzMFzB1NQk&start_radio=1

ANNEX 11

MUSICAL FORM WORKSHOP

Material needed:

A sound box and space enough wide to let people move smoothly.

It is necessary for participants to wear comfortable clothes so as to feel free to move.

Objectives

To invite every participant to share some gestures to collectively create a unique performance,.

Methodology:

Day 1:

To explore the space and facilitate the team building process. Therefore, participants are asked to introduce themselves by movements and to move around the room.

Some energizing activities are led as well to avoid muscle pain.

The games enable a warm environment, where people learn how to communicate with each other exchanging and copying other movements. This is necessary to let them feel at ease. Participants were told that the important thing is to offer the group something, without thinking about it. In other words, they were invited to turn off their mind and connect to their bodies and feelings and freely express them through their gestures, without caring about doing “the right movements”. Indeed, there was only one rule: there are no wrong movements.

The trainer shows the group a Kata, i.e. a fixed sequence of movements belonging to Karate. This Kata was showed twice: without music, to simply understand how many movements can be used in a coherent way and can be arranged in various way, taking control of the surrounding space, and later with music, to show how it can work as a true choreography.

Then, in turns, the participants are asked to perform 5 gestures that could be added to the Kata. The aim is to create from scratch a new and unique Kata made up of the gestures they like or that are representative of something important to them.

If participants are shy or hesitant then the trainer shows the group a few techniques to try out. These techniques reflect the physical abilities that emerge during the energisers and observed by the trainer that best fit their individual abilities.

Day 2:

New gestures are added by the participants.

Then, it is time to try out a sequence and to add music to learn to follow its rhythm.

However, the technical performance is not the only or main focus of the workshop, if the participants do not know each other, thus the priority is to ensure positive group dynamics and make sure that the environment is open and welcoming enough to strengthen their bond.

Day 3:

Some changes are made to the final choreography (Kata) to help participants feel comfortable and gain greater self-confidence. The whole day is dedicated to rehearsal and to try a first exhibition in front of the participants of the other workshops, learning how to manage their emotions while performing in front of a public audience.

ANNEX 12

STOP MOTION WORKSHOP

Material needed:

Plasticine

Camera & camera stand.

Objectives

The workshop aimed to explore the stopmotion technique, capturing photographic images of animated plasticine objects, to tell a story. The intention of the workshop is to promote a platform for experimentation with a multimedia language

Methodology:

Day 1

Several ice-breaking exercises are developed so that the group can get to know each other, before moving on to the co-construction of the narrative. Participants share their own life stories, which contributes to building the story in the animation. The young participants engage in a creative group exercise where essential life skills such as communication, sharing, expression of ideas and opinions, compromise, are trained, transforming the workshop into a democratic space where artistic construction is the pretext for a simulation of life. Ideas for the narrative are formed into a story board.



Day 2

Exploring the camera as a creative object and setting up the scenario for the photographs. Participants are given a brief explanation about the basic procedures of the stop motion technique and then the process guides the actions, which reflect the storyboard. The most important rule is that all decisions are discussed in the group.

Day 3

A short story is told through photographs (frames). The group model figures out of plasticine and photograph each movement of the figure to form a stop motion film.

In the end, the product is a short film that starts from a joint exercise and materialises into a multimedia artistic object that reflects the experiences and presents itself to the world as poetic matter.

The final product is a summary of the various shared stories- the video contains a bit of the life stories of each person, thus being called "Life is Life".