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Agnieszka Ginko-Humphries

Cultural Vehicles in Education

Foreword

Does anyone read introductions? Apparently sometimes. I promise to keep this one short!

In brief, this book is the fruit of a multinational project, “Cultural Vehicles in Education – Assisting the Needs of Vulnerable Social Groups” (CVE), run from October 2007 to August 2009 with support from the European Commission (Grundtvig programme). Five organizations from four countries (Czech Republic, Lithuania, Germany and Poland) combined their efforts to develop new ways of motivating adults to learn.

Being a co-author of the CVE project made me both enthusiastic and sceptical about the proposed arts-based methodology. However, all of us involved in this initiative strongly believed that it’s never too late to learn and we trusted the magical power of the arts! It was a great joy to see how culture and creativity can uplift learner’s spirits and change their perspectives on life.

In fact, instead of writing these words I should paint them or sing them or present on stage, following in the footsteps of the participants of our CVE workshops...

In each country there was a different group of adult learners who needed support. We had younger and elderly participants, able and disabled, employed and unemployed, ones who were local and ones of diverse ethnic origins, native and Roma learners. The book is divided into four national chapters, each of them depicting the educational and artistic journey of a specific group of participants. Come and join us!

You will find here a selection of CVE workshops, with descriptions of didactic aims, methods and materials, which can be easily followed by a group of either adult or younger learners. See how our methodology works for you and your group and what methods can be transferred to your educational environment. Interviews with instructors (workshop facilitators) and comments of the participants shed more light on both arts-based education and working with socially vulnerable groups. If you have more questions, have a look at the complete course programmes at the end of the book or the

project's website www.cve.com.pl – in English.
Stretch your wings and do a Lithuanian bird dance, create your local culinary book with the Czechs, narrate the story of your life in Germany and become a sailor during the Great Discoveries with the Poles. Good luck!

Agnieszka

Agnieszka Ginko-Humphries
Author/Editor
Head of the CVE monitoring team





Introduction to Cultural Vehicles in Education (CVE) Methodology.

Cultural Vehicles in Education methodology has been developed over the last year as an international project of Grodzki Theatre (Poland), Babilonas Youth Centre (Lithuania), Die Ville gGmbH (Germany), Life Together (Czech Republic) and Educational Centre EST (Poland). You are the first people on this planet to hear about it, apart from the European Commission in Brussels and the participants at our conference in Vilnius in November 2008. Let us begin by looking at the word "methodology". What is it? The dictionaries tell us that methodology is the study of pedagogical practices, including the philosophical underpinnings, i.e. some theory. In order to develop a methodological theory we need to ask ourselves:

How to teach?

When we were creating the CVE project with Maria Schejbal, Coordinator, at Grodzki Theatre Association, we decided to approach education in a creative way, based on our experiences of running arts programmes for socially vulnerable groups. In short, cultural vehicles in education means combining artistic, creative elements with knowledge, competences and skills. It is difficult to describe CVE in writing, as it should be acted out, sung, danced or drawn, but I will try to do my best.

CVE = ARTS + EDUCATION.

In our successful proposal to the European Commission in Brussels, we focused on the key Lisbon competences of Learning to Learn (Competence no 5), Social and Civic Competences (Competence no 6) and Cultural Awareness and Expression (Competence no 8). All the key Lisbon competences are listed at the back of this book, if you are looking for inspiration! During our CVE pilot workshops, we also worked on many other competences and skills, as you will see in the descriptions of selected units. I am going to move forward, however, as I don't want anyone to fall asleep!

How do we see the arts in our methodology?

Let's ask ourselves what is creativity? What does it do?

1. Creativity is a basic human need

Our motto at Grodzki Theatre Association, Poland is that everyone has the right to express himself artistically. Creativity is a basic human need. We strongly believe that the arts and creativity help to break down barriers and motivates people to change their lives - to take up new educational or vocational challenges. This belief that group involvement in creative, artistic activities leads to the self-development of participants lies at the foundation of CVE methodology. The arts can enable us to achieve wonders!

2. Artistic group activities lead to the self-development of participants

Our partners — Die Wille, gGmbH and Youth Centre Babilonas shared our view of the therapeutic and transformational role of the arts and brought their own experience into the project. Life Together, from the Czech Republic, who specialize in working with Roma people, saw the arts as a natural ally in attracting learners. As Romas love dance, music and performing, the artistic elements drew them into the educational process. The CVE workshops in Ostrava proved that creative activities can make learning more attractive and become natural motivation mechanisms for learners.

3. Creative, artistic activities become motivation mechanisms for learners

Our last, but not least, partner from Poland, Educational Centre EST brought into our project their expertise in teaching adults. They often asked us what “lifelong” meant for us and how we saw adult learners. Let us look at this question.

How do we see adult education in our CVE methodology?

1. Adult education — referring to the student’s experience.

All of us had a firm belief that adult learners absorb most knowledge when they are able to share with one another what they already know. But how can they learn when they know everything? One needs to start from something the participants are interested in, that is relevant to their talent and needs. Only when a safe, friendly learning environment has been created, do adults feel they can take up some challenges to get new knowledge, skills and competences. I will use an example here from the Czech workshops. The first group of Roma learners which Life together created fell apart. They stopped coming to the CVE workshops, because they found them too abstract. The workshop leader was a very skilled artist, who involved them in theatrical work, but it had to connect up with their lives. With the second group of participants Life Together prepared a play with traditional Roma dancing and a story of discrimination against the Roma minority —

something they identified with and developed themselves. This group successfully completed the planned eight months of workshops.

2. Socially inclusive, integrative education

During our CVE workshops we worked with adults from socially vulnerable groups. Our definition of disadvantaged learners was a broad one — we accepted learners who needed support and encouragement because of personal, social or health problems. It meant that we created integration groups of rich and poor, young and old, able and disabled. Each participant brought his or her own life experience, expertise and skills into the workshops. We feel that it is a shame that there are separate programmes for socially vulnerable people and for professionally successful people, which means that each group stays in its own 'capsule', deprived of enriching experiences and different perspectives on life. In our integrative groups people from different backgrounds all worked in one team. For example, our Polish workshops were attended by learners with physical and mental disabilities and senior citizens. The youngest person was 23 and the oldest 75.

3. Qualitative and Quantitative Learning

This sounds very abstract and boring. Yet it's simple. When we were writing our project we had in mind that education should not only be about self-development, listening to Beethoven and acting out Greek myths. There should also be some kind of proof that the learners acquired some knowledge and that our experimental workshops were successful in a measurable way. In our proposal to Brussels we included some quantitative results. We assumed that 80 percent of learners would finish the course and that was achieved. We also included some forms of testing the knowledge, which varied from group to group. With Roma learners oral tests were used, where the instructor was reading out the questions and multiple choice answers. The learners, some of them having problems with literacy, only had to circle the right answer. In the Polish group we tried to use many pictures in our test to help participants with learning difficulties. The Lithuanian and German groups had regular feedback rounds, where the group members shared their knowledge and reflected on what they wanted to improve.

4. European heritage and Intercultural learning

In terms of quality and scope of what our groups were learning, the common theme was European heritage and Intercultural learning. In all countries we focused on European history of art. Additionally, in Poland we covered fields of geography, history, science and religion. In Germany: pedagogics, psychology, religion and theories on education. In Lithuania: history, philosophy, sociology, ecology, learning strategies, Carnival and Easter traditions, home interior decorations and ornithology. In Czech Republic: history, geography, European traditions, ICT and languages. Their participants were practicing writing in Czech and Roma as well as translation skills while creating the first European Roma cookbook!

5. Education - Process and Product

While starting our workshops for adults we believed that learning is an ongoing process, but measurable achievements were a powerful motivation mechanism. Good test results are an achievement, but performing in front of 100 people in one's own town is not only an achievement, it can be a transformational experience! Including elements of artistic expression and public performances to our educational units we created visible 'products', something our learners were proud of and identified with. In this book you can see some works of art created during the CVE project. Most pieces vanished after the workshops — the participants were so proud of them that they took everything home!

6. Individualistic approach and team work

Our groups were truly diverse, with different abilities, skills and knowledge, and we focused on individual needs, albeit allowing each participant to do different tasks or to do a given exercise his or her own way. We gave them time and space for their own work and discoveries. For example, if someone didn't want to draw a portrait of a European citizen, he could describe him or her in words. We often used pair work, small-group activities as well as team work involving the whole group.

7. Informal and active learning — workshops as the best educational environment

To work out our new, arts-based teaching methodology we decided to run workshops rather than classes. As the Grodzki Theatre Association has been working with vulnerable social groups through artistic workshops, we noticed that active and informal team work really suited the needs of our beneficiaries. Putting learners into classes with tables, chairs and a teacher in front of them would do more harm than good. Tables and chairs were only used when necessary. People sat on the floor or sofas, they sometimes met outside or in their own flats. They drank coffee together, had some cakes or sandwiches during the workshops. We organized different trips to places of historical interest, barbecue events, cooking together, going out to galleries and theatre events. To be in the CVE spirit, you should be reading it sitting on the floor or perhaps in a garden!

By active learning we mean learning by operating with all our senses — getting more aware of ourselves, the group and the theme, which we work out together. Die Wille gGmbH put special emphasis on this aspect of their workshops, as you can see in their workshop stories. Are you still reading it? What is active learning? As you can see, by getting participants directly involved in what's happening, we make them more interested and focused. We also abolish the boundary between here (the position of an educator/speaker) and there — the learners/listeners.

This brings us to the question of

How do we see an educator/workshop-leader?

During our partners' meeting in Berlin in June 2008 we had a discussion about how to name such a person. "Educator" sounds very abstract and doesn't convey the idea of inspiring and motivating people to learn. As we adopted a learner-centered approach, we couldn't have a teacher at the centre of attention, being the only authority. Instead of "teacher/educator" we had:

Instructor — someone who demonstrates certain knowledge and skills and how to acquire them

Like, for example, Jan, our theatre instructor, who demonstrated how to do fencing

Facilitator/Animator — someone who creates a learning environment for others

Providing activities and materials and leading the workshop.

Assistant — someone who helps learners when needed

This role was often used by the team from Life together, Czech Republic, who worked with Roma learners. The workshop leaders knew that no one can tell Roma people what to do. They adopted the role of assistants, which worked out very well.

Partner — someone who takes part in group activities when needed

For example, dressing up with the group. The workshop leader should be ready for anything! A real partner is someone who will not refuse to perform with the group to substitute for someone who is tired or ill. For example, Jana, the instructor from Life Together, was asked by her group to dance with them instead of a participant who was too tired to do so. Although she felt she wasn't a natural performer, she didn't let them down, and she danced with the group during a local event.

A partner is someone who celebrates his birthday with the group, as most instructors have done, as well as Christmas and Easter and local holidays.

The best workshop leaders are creative and flexible personalities. Adjusting the workshops to the needs of participants, modifying the course programme, being able to improvise.

I would like to finish by briefly mentioning a few of the CVE methods and techniques. You will be able to discover more of them by looking at the proposed workshop plans. And even more by trying them out, which will mean that our methodology really works.

CVE Methods and techniques

1. New Challenges — The Surprise Factor

Keeping the group involved through constant stimulus — for example, the Youth Centre Babilonas employed 18 different artists as workshop leaders... Their group was ready for everything and looked forward to the novelties — history of art, breakdancing, interior decoration, exlibris, philosophy, calligraphy...

2. One subject and many art forms — for example, while studying birds and ecology, the Lithuanian group used drawing, dancing and sculpture.

3. One art form and many subjects — for example, during the Polish theatre workshops, the group learned about Polish, Czech, German and Lithuanian traditions and culture.

4. Learners as Spectators and Performers — sometimes the group naturally divided itself into actors and spectators — no one was forced to perform in public. Watching other members perform helped to encourage the participants to do the same.

5. Learners as Volunteers — respecting the need for individual presentation of hobbies in front of the group. Participants chose to talk, for example, about Klimt, Van Gogh, 20th century music, but also about culinary traditions, sport and travel.

The best way to sum up this introduction to the CVE methodology would be to show you a film from some performances or workshops — have a look at www.cve.com.pl for some images corresponding to these words.

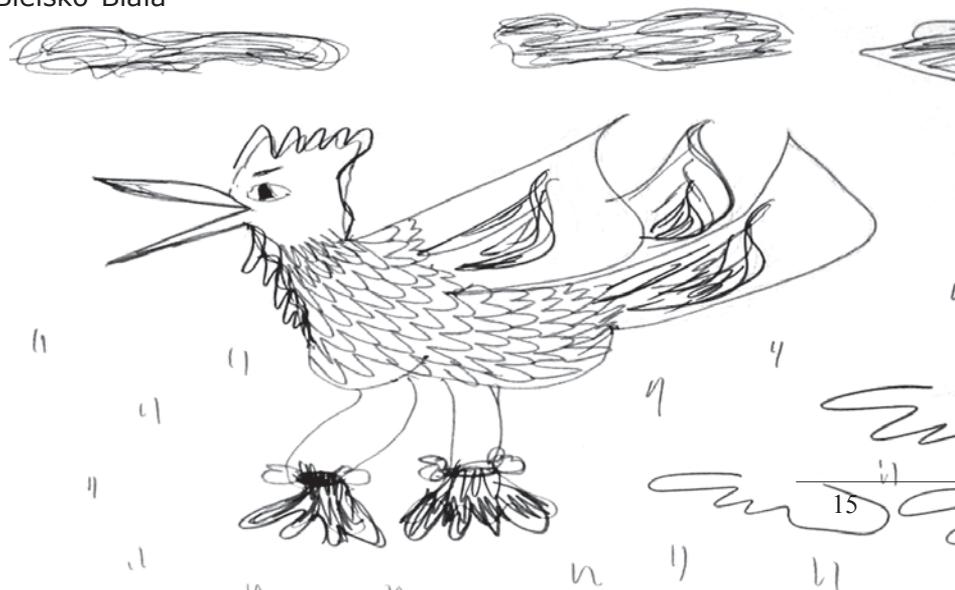
I also want to give you some space for your own feelings and reflections.

.....
Slow down. Breathe in and out.
.....

.....
Or perhaps a poem a or story will come to your mind?

Agnieszka Ginko-Humphries

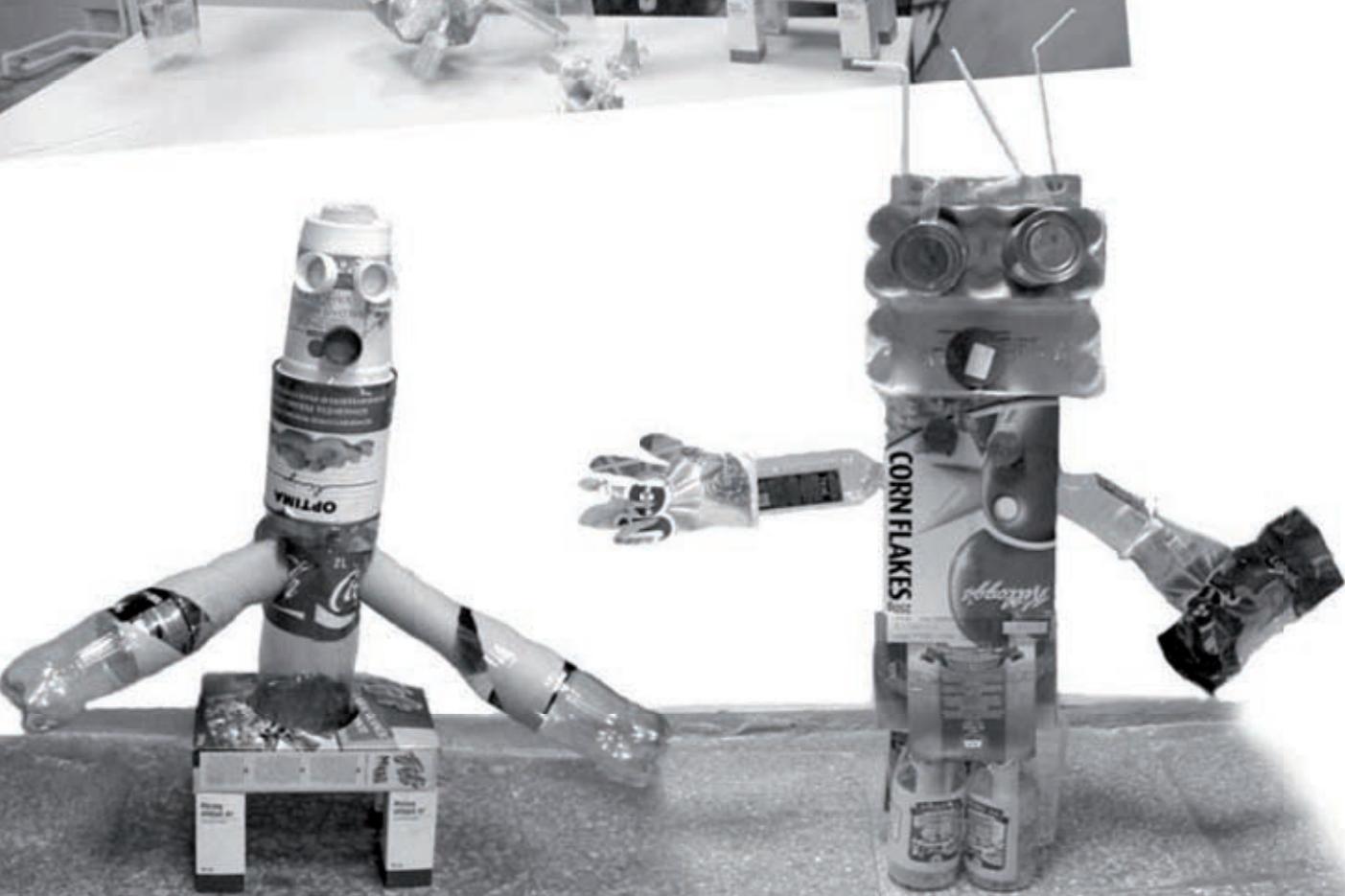
November 2008, Bielsko-Biała



Lithuania











Where: **Babilonas Youth Centre (Jaunimo centras BABILONAS), Vilnius, Lithuania**

What: **CVE workshops, February-September 2008**

Who: A mixed group of socially vulnerable people, mostly women, two men. Unemployed people, depressed and demotivated learners, people of low basic skills, representatives of local minorities (Russian, Polish, Byelorussian) and senior citizens. The diversity of participants in terms of age (24-62), nationality, gender, professional background and employment situation provided the participants with the possibility to share and to compare different experiences in the group.

Expectations: The workshop participants wanted to gain some knowledge and make friends, to know themselves better, to discover positive parts of themselves, to find a new job or to keep up their present one, to collaborate in the group, to learn to solve problems and to improve their Lithuanian language skills.

From the workshop participants:

I came here expecting something from others, but it turned out that I gave others my own openness...

New people, who were so nice. The time felt so full and joyful. I liked all the teachers. I haven't missed a single workshop. When you come here you trust, you relax totally, people forget their problems.

I feel happy that I started the workshops. I feel as if I had been in this group all my life. I really lack confidence in myself but today I feel much stronger; you forget all the "humdrum" of everyday life here; only the time passed too quickly. Your otherness is so nice....

This project has been a gift for me this year: a place where I have been able to return to myself and recover my own balance, at first thanks to the people — we became friends. I learned some techniques for decorating the interior of my home, which I'll use; every lesson is repeated inside me as an echo, even if it's hard to put a name to it.

Arūnė Taunytė, Youth Centre Babilonas, talks about the Lithuanian CVE group

We managed to create an open and friendly environment from the very beginning. We usually decorated the premises with the works of the group: graphics, masks, palm trees, and even permanent wall decoration! The atmosphere of common responsibility and valued input of every participant meant that the whole group was in “a welcoming spirit”. The participants often described themselves as “feeling at home” during the workshops. We started the course from group building, which is an important stage when a group of strangers meets up. We used ice-breaking exercises and warm-up games. Afterwards, we ran some theatre workshops. The flexibility of theatre techniques and professional guidance of instructors gradually encouraged people to improvise, to overcome shyness and inner limits at the beginning of the course.

Our participants attended the CVE workshops regularly. Only serious reasons such as health problems or transport difficulties caused the absence of some of them. During the whole process there was a lady who missed only 2 workshops out of 40! Some people left the course because of the location of workshops, which was difficult for them to reach, or because they became employed. We didn't have to make any efforts to find new participants, as they were coming themselves, having heard about the project from their friends!

We ended the course with 23 people on the list! 12 of them had been attending from the beginning, which was the expected number of participants in the pilot programme. It means that we ended with 100 percent of the group indicated in the project descriptions. We had two married couples in our workshops, which is rather rare in our society. They dared to participate in the process of self reflection and self expression in front of the group and their own partner. We see it as a big success of our project. The couples themselves have emphasized the influence of the workshops on their relationship — they have become more flexible, tolerant and open in the family and in the society.

Several times during the reflection sessions the group underlined the importance of the participation of young and successful members, which was as an encouragement and motivation for those who felt unsuccessful, self-

conscious, abandoned and lonely.

All beneficiaries expressed their appreciation of interacting with people of different generations.

Recently I met one of our participants, a retired lady. When she saw me, she exclaimed "Thank you for inspiring us to learn! After the CVE course five of us finished a course of decoupage, two people a course of felting and two a course of massage. Now we've started learning, we just can't stop!"

December 2008, Vilnius

From the workshop participants:

I am not afraid anymore of being different.

I feel I made great progress even in daily situations. Step by step something important is happening. I am changing...

I enjoyed my own feelings. I have experienced my authentic self.

When I started attending this project, I didn't know why, but today I like the project and myself; the group is wonderful; I learned to talk in the circle — it was so terrible for me before; now I feel well; after every workshop — so many good emotions, I'm studying my experiences before going to bed.

What is it like to be a ticket inspector?

The most astonishing thing was that the group was creative in a very positive way. No hint of destructiveness ever emerged. Group members with less motivation and skills were inspired and challenged by the enthusiasm of other participants. One lady used to meet every new task exclaiming: "I can't, I can't do it! Oh, I will leave!". After a bit of encouragement, however, she acted very creatively and successfully. One person, recovering from depression, said that she had not laughed so sincerely for a long time. A man from a social enterprise discovered some barriers in himself which he wanted to overcome. Almost all participants emphasized that it was very

interesting to create a character during theatre sessions. It provided them with the possibility of looking at the world from a different point of view (of a child, policeman, ticket inspector, etc.). For their homework they had to acquire some information in order to play a given role, which made them go out into the world, visit unusual places and broaden their perspective on life. In the feedback rounds the workshop participants stated that the CVE course had had a powerful impact on them, leading to their self-development and increasing their knowledge of the arts and society.

From the workshop participants:

I realized the importance of discussions for understanding a certain piece of art.

I used to view art in terms of "beautiful or not". Now I have a different understanding of it.

The workshops were so useful, I have no words. I liked actors best of all, I learned how to express myself, I learned about my own life. Last year was so hard for me, but this communication and these discoveries have helped a lot.

Who is "vulnerable"?

The Grundtvig programme, from which the project is funded, is addressed to learners who need some support. It was difficult to deal with the definition of vulnerability, which could not be announced openly when people were invited for the course. It was also difficult to explain the "style" of workshops and project aims to the beneficiaries. The long-term obligations looked a bit frightening, but talks and discussions and team work on the programme convinced and motivated the learners. It was also complicated to link workshops run by different artists and educators, even on the same themes.

The organisers also faced an unexpected problem of communication between the youth of Centre "Babilonas" (regular beneficiaries) and the new group of adults from the CVE project funded by the Grundtvig programme. For youngsters it was something quite new to find themselves in a situation

where they were not the only users of the Centre. They were challenged to share the space with their parents generation, a discussion about this situation took place, which solved the problem. It made the staff of Babilonas think about the future necessity of projects for interaction and common learning involving different generations. They would like to create more heterogeneous groups like the CVE one, in which cross-generational cooperation has proved to be ideal.

Interview with Rolanda Sliaziene, director and workshop leader and Arūnė Taunytė, monitoring expert and workshop leader from Youth Centre Babilonas

Agnieszka Ginko-Humphries - Could you describe the CVE group you created for our Grundtvig project?

Rolanda - Our group was cross-generational. The youngest person was 24 and the oldest 64. There was a core of 12 participants, who had been attending from the very beginning. Many people joined us during the course — participants invited their family and friends! Each workshop was attended by 8-16 participants on average. Some workshop participants worked and some were unemployed. A very special feature of our group was two couples. We also had some senior citizens, for whom life-long learning was a complete novelty. The presence of 3 or 4 employed and successful persons, who joined us to work on their self-development, was extremely helpful for other participants. They felt encouraged and motivated to introduce changes in their lives. The difference of age was also an advantage in our group as well as differences in social position. We feel that vulnerable groups benefit enormously from contact with other levels of society. It is a shame that there are separate programmes for socially vulnerable people and for professionally successful people, which means that each group stays in its own 'capsule', deprived of enriching experiences and different perspectives on life. In our integrative group people from different backgrounds all worked in one team.

You have employed 18 artists during your course, providing a whole variety of cultural vehicles in education. How did your participants benefit from meeting so many interesting people?

Arūnė — It was not only the group who benefited from the meetings, but also the artists!

At the beginning we had difficulties putting together such an innovative programme, where education is linked to the arts and to intercultural issues. When we read the report from Polish workshops, it became clear to us how it could all work. We managed to put together knowledge and skills and art therapy. In terms of group dynamics, we did lots of individual tasks, where each person would be working on their own piece of art and then shared it with the group. Participants really enjoyed this way of running the class: "It's so nice to be myself and to feel others around me". During our course we used painting, theatre, dance, music, calligraphy, Easter decorations and ex-libris. The regular changes of artistic methods and of workshop leaders made the participants very open to trying out new things and they always looked forward to the next meeting. To make it even more surprising we didn't tell them what to expect. It became an interesting teaching method.

You also covered a wide range of educational subjects: women in history, ecology, youth culture, Easter traditions in European countries and interior decoration. How did you put your curriculum together?

Arūnė — First, we would choose an artist to work with the group and then we would find a subject related to a given artistic method. We knew some interesting personalities whom we wanted to invite, well known in Lithuania, and the programme evolved naturally.

Which was the most successful workshop, in your opinion?

Arūnė — It was a brave idea to invite a 22 year-old break-dancer. I knew him personally and trusted his leadership skills. He came dressed in professional clothes, which made a big impression on everyone. At first he presented and discussed subcultures and then taught graffiti art to the group. It arose so much interest that the workshop finished at 11 o'clock at night. As the result of this workshop, the participants changed their attitudes towards youth culture and were even willing to practice robot dancing. In terms of its educational value, apart from getting rid of prejudices, it was extremely interesting for participants to compare graffiti to robot dancing and discover the same rules of creating both of them. It became clear to them that street art has its own philosophy; they became aware of the cultural roots and

history of break dance and graffiti. They started to perceive the street-based youth culture as a part of their surroundings, not trying to avoid it, but taking an interest and trying to understand.

Rolanda — After every workshop we had a round of reflections, when participants shared their feelings and thoughts. One person told the group that she had never imagined that it was possible to change so much during a creative process and that nothing would stop her from now on. Another really successful workshop was devoted to Easter and different European traditions of celebrating it, which were presented through the mind-mapping technique of learning. Then the participants used their knowledge in practice making Easter palms and discussed the meaning of this time of the year and the Biblical understanding of it. At the end they acted out the scene of Christ entering Jerusalem on a donkey, using a bibliodrama method, which was an empowering experience for them. It just so happened that the palm trees fell over just as Christ was riding by, creating a magical moment for everyone.

What do you think encouraged people to come to the workshops?

Rolanda — Arts activities get people emotionally involved and stir up their feelings, which is very important. It is worth mentioning, too, that we had charismatic workshop leaders, who kept the beneficiaries engaged. The presence of handsome, successful businessmen, who respected and praised the others, was an additional motivating mechanism.

What elements of intercultural understanding did you introduce into your programme?

Rolanda — We started by discussing differences in perception within the group. Photos of people of different nationalities were given out and each participant had to write down their first impressions, cover it and pass it on to the next person. Then we read out all the comments and discovered how different they were. Another activity for opening up to other cultures was to watch films with the sound turned off and to try to guess what language was spoken in them through studying body language. We also studied our own Lithuanian traditions, for example celebrations of the end of winter, and looked for equivalents in other cultures. As we, Lithuanians, make masks to scare winter off and to welcome spring, we learned about the meaning

of masks in different countries and discussed carnival traditions. It was important to introduce interculturalism to the majority of subjects to put them in a wider context. For example, when an ornithologist discussed the bird watching tradition, unknown in Lithuania, we shifted from the topic of the migration of birds to the migration of people.

Selected workshop proposals

Birds and ecology

| | |
|--------------------------------------|--|
| Subject of the unit | Bird watching traditions, ecology |
| Competences (key Lisbon competences) | V. Learning to learn VI. Interpersonal and civic competences VIII. Cultural awareness and expression |
| Practical skills | V. 2. Developing curiosity towards the world VI. 1. The ability to negotiate, looking for consensus, understanding democracy VI. 2. Participating in different groups and taking on different roles VIII 5. Creative abilities – self-expression (expressing one's personality and life experience) |
| Pedagogical aim | Developing an attitude of openness, creativity. Learning about ecology. Gaining better understanding of oneself and one's creative potential. Learning how to interact in different groups |
| Methods | Film-based discussion, drawing, Visual Thinking Strategies, dance improvisation, individual and group work |

| | |
|--------------------|---|
| Didactic materials | A film about bird-watching traditions, art images of birds, drawing materials, items of waste (to be recycled into a work of art), texts on Western European perceptions of ecology |
| Duration | 4 hours (4 x 45 minutes) |

A description of the activities

1. Learning about the tradition of bird-watching in Britain and other countries, as a hobby and a recreational possibility. Watching and discussing the film "Migrating Birds".

Beneficiaries are introduced to the world of birds and the bird-watching tradition, which is little-known outside of Britain. The film "Migrating Birds" is shown and discussed. The astonishing variety of birds is emphasised by the workshop leader.

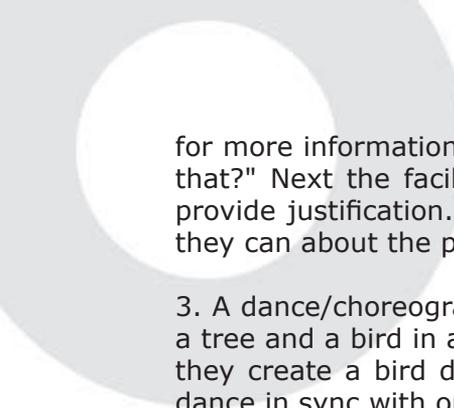
2. Exploring and discussing bird images in art (visual art, choreography), its symbolic meaning. Looking at some pictures of birds. Brainstorming in a group.

During the session of Visual Thinking Strategies the presentation of bird and its symbolic meaning in pieces of art of different epochs are discussed.

Afterwards the beneficiaries are asked to draw an invented bird to reflect their own personalities. Each picture is described by every participant except the author.

Method

The Visual Thinking Strategies (VTS) method was created by Abigail Hosen, a cognitive psychologist in the Harvard Graduate School of Education. VTS is targeted at developing creativity and thinking skills. It also presents a very effective method for tapping into students' background knowledge. The educator selects an interesting picture or painting and asks the group to look at it silently for a minute and think about what they see. "What's going on in the picture?" After a minute the facilitator opens up the question to the room. When someone offers a qualitative statement, they are asked



for more information. "You said the picture looks old. What makes you say that?" Next the facilitator asks the group to share differing opinions and provide justification. The discussion goes on until everyone has shared all they can about the picture.

3. A dance/choreography session. The participants are invited to improvise a tree and a bird in a choreography session one by one. Then, in the group they create a bird dance, trying to feel one another's movements and to dance in sync with one another during the improvisation.

4. Beneficiaries are asked to tell the group what it is they wish for their own inner bird. If someone doesn't want to share it, they can write it down for themselves and take it home.

5. Individual creativity - making works of art using items of waste. After discussing ecological issues the participants are divided into three groups and asked to create compositions, using different items of waste. Groups are asked to act out three different types of communication: autocratic, democratic and anarchistic. They experience both the different ways of communication and the creative process.

6. A discussion on ecology-related perceptions in Western European culture. Participants are divided into two groups: representatives of the Green Party and of the Consumers' Party. They are asked to improvise TV election debates. At the preparatory stage they are provided with printed materials on the subject. During the "debate" participants learn to defend their arguments and to share their knowledge in front of the group.

7. A reflection round. Participants are asked to sit in a circle and share their feelings and experiences from the workshop.

"Big wings" in Vilnius

In the Lithuanian CVE group it was very interesting to discover that the remarks about an individual drawing of a bird often matched their author very well. This helped with viewing other participants as individuals. It was also a nice way of paying compliments, which sometimes are not very easy for a shy person to either give or receive.

During the next workshop the group admitted that they had started seeing many more birds in their daily life, and hearing many more bird sounds. One lady said that she had managed to record the cry of the owl in her garden, and that now she was eager to record more birds!

During the final round of reflections, the following wishes were expressed:

Not to feel like a white crow among others

To fly free

To drop the old feathers, to get stronger

Support another's flight

To find my own way

It was nice to feel as free as a bird. For a long time I was uneasy about addressing a stranger, even just to ask the time. I now tell myself: "That's enough. I must be more open and flexible".

The exercise consisting of creating works of art in three differently structured groups turned out to be very inspiring for the participants. The autocracy group created the "Flying Boat", working successfully under the leadership of one person. The democracy group created the "Auto Recycling Robot" and experienced the pleasure of working together harmoniously. The anarchy group created separate compositions by each member: "Wedding Bouquet", "Swing for a Baby", "Tulip", "Robot - the Future Human".



The Easter Period and its Meaning Past and Present

| | |
|--------------------------------------|---|
| Subject of the unit | Effective Learning Strategies and their Application in Learning about Easter |
| Competences (key Lisbon competences) | <p>I. Communication in the mother tongue</p> <p>V. Learning to learn</p> <p>VI. Interpersonal and civic competences</p> <p>VIII. Cultural expression</p> |
| Practical skills | <p>Better understanding of reading material and sharing the information gathered from different texts. Telling about personal experience.</p> <p>More effective learning using visual, auditory and kinesthetic channels for data input and output. Setting goals for learning and eliciting the best state for learning.</p> <p>Using keywords for mind-maps and mutually presenting mind-maps in the group.</p> <p>Practising different mindsets and setting motivating goals, learning to take responsibility for one's attitudes and opinions</p> <p>Talking about Easter traditions in different cultures and religions, in the past and the present – verbal expression. Drawing mind-maps about Easter traditions – visual and kinesthetic expression.</p> |
| Pedagogical aim | <p>To give a very effective tool for learning in order to make it an easier and more pleasant process.</p> <p>To encourage artistic expression.</p> |

| | |
|--------------------|--|
| Methods | Discussion, teamwork, some kinesthetic exercises, reading printed material, drawing of Mind Maps |
| Didactic materials | Mind-map examples, texts about Easter, coloured pens, A3 paper |
| Duration | 4 hours (4 x 45 minutes) |

A description of the activities

1. The workshop begins by introducing the instructor's and participants' names and by telling some remarkable stories about each person, including the instructor. During this activity students learn how to remember people and their names and how to make sure they are remembered by others. All participants tell funny stories and their good mood increases with each story. When the positive feelings of the group are reaching their highpoint the instructor presents a theory about learning strategies, focusing on one specific method, so-called "Mind Mapping". The instructor underlines the importance of emotions and visualization in the learning process.

A mind map is a diagram drawn to represent ideas, words or other items arranged radially around a central key-word. Mind maps are used to generate, visualize and organize ideas in learning, problem solving, decision making and creative writing. The elements of a given mind map are arranged intuitively according to the importance of the concepts, and are organized into groups based on connections between different portions of information. By presenting ideas in a radial, graphic way, mind maps encourage a spontaneous brainstorming approach that can generate ideas without any reference to more formal systems of organization.

2. In groups of three, the participants discuss their goals and the reasons for participating in the workshop each of them has.

3. Groups present their understanding of the advantages of their own participation in a life-long learning/self-development workshop, for example: to know oneself better, to broaden one's horizons, to dare to act in an unorthodox way, to approach the unknown spheres of culture, to improve communication skills, to get inspiration for improving the quality of one's

life, to accept new information, etc. The instructor points out that the learning process is successful if the participant acknowledges his own learning goals.

4. Experiencing the importance of one's imagination and persuasive skills
In pairs. One participant closes his/her eyes, stretches one arm out and persuades himself (herself) that he (she) is (a) very strong, and (b) very weak. The partner tries to push their arm down. Participants share their experiences. They are amazed at how strong the influence of inner belief could be. The instructor encourages the participants to add "yet" or "at the moment", if they say "I am not able to do this or that". The instructor draws the group's attention to the importance of evaluating oneself in terms of one's own progress rather than that of some other person.

5. Sharing personal experiences connected with Easter traditions in different regions or cultures (if group members are from different ethnic backgrounds).

6. In groups of three the participants read and discuss printed material about Easter traditions in different cultures and religions all over the world. They decide upon key words and each group draws the Mind Map. Key words serve as points from which many lines (information) come off like petals from a flower, for example "Easter" could be in the middle of a map and "palm trees", "egg decorations" and "Biblical stories" can be arranged around it as focus points from which some facts about these traditions are drawn.

7. Presentations for the whole group of information about Easter traditions using mind maps. Sharing thoughts, findings and insights about Easter and about the "Mind Mapping" method, for example: "I had never thought that learning could be so easy", "it is fun to create a mind map in an artistic way", "I will try it at home..", "The mind map was a bit complicated, but I was proud of myself that I managed it.."

8. Final round of reflections on the whole workshop.

Mind-mapping in Vilnius

The participants acquired a better understanding of the importance of vision and trust in oneself in the learning process. They acquired skills in drawing mind maps and in using them as attractive learning and planning tools, for example when organising daily tasks. Some participants immediately created plans for how to apply mind maps in their everyday lives. The instructor managed to create a good atmosphere and to show that a positive attitude is necessary for effective learning.

The Youth Centre BABILONAS (Jaunimo centras BABILONAS), based in Vilnius (Lithuania), is the only national cultural organization working on non-formal education and the creative development of young people. Founded in 1993, it has coordinated more than 40 intercultural youth projects to date. To achieve these aims, the Youth Centre works with a daily local programme, organizes artistic projects for disadvantaged youths, combines contemporary theatre and modern dance groups with traditional celebrations and holds seminars and training courses for teachers and youth workers. It has developed strong relationships with schools and public authorities to offer regular one-week-long non-formal education courses to school classes. Babilonas works with a great range of local, national and international partners, e.g. through the European Voluntary Service, the Open Society Institute, and European networks, such as Creative Co-Operations. Since 1995, it has been a member of the East-West Forum, an international association for the promotion of artistic and youth work in Europe. In 2003, in a PHARE project entitled "Theatre and Education — Actions for the Full Participation of the Underprivileged in Social Life", it worked in close collaboration with the CVE Co-ordinator (Grodzki Theatre) on an artistic programme for vulnerable social groups.

Role of Youth Centre Babilonas in the CVE project

- Developing alternative approaches and methods for adult learning, based on one's own experience of training and seminars for teachers and social workers on the methodology of non-formal education;
- Organizing an international conference about the CVE methodology (Vilnius, 10-12 November 2008), based on 13 years' experience of

organizing local and international events connected with non-formal education, and strong networking with national and international authorities and partners;

- Creating specific educational modules and testing them;
- Sharing the competences, skills and work methodology of experts;
- Full involvement (participation) in all organizational processes.

Sources and contributions

Many descriptions were taken from the pilot workshops documentation written by Arūnė Taunytė, CVE monitoring expert and workshop leader.

The workshop proposals were based on the following units: "Birds and Ecology", run by Dr Algirdas Knystautas, (ornithology), Leda Turai (ecology) and Ieva Simukauskiene (choreography) and "The Easter Period and its Meaning Past and Present", run by Arūnė Tornau (ornaments) and Leda Turai (mapping).

Thank you.



Czech Republic











Where: **Life Together, Czech Republic**

What: **CVE workshops, December 2008—March 2009,
April 2009—September 2009**

Who: **Roma people from the town of Ostrava**

Group 1: Women harmed by coercive sterilization and parents from socially excluded backgrounds whose children were taken away by the authorities due to insufficient living conditions. Roma women were sterilized against their will either during the communist era as a result of the systematic communist methodology aimed at reducing the birth-rate among the socially excluded, mostly Roma community, or after the downfall of the communism as a result of distorted medical practices.

Participants agreed that they would like to reflect on their feelings — their longing for children and the discrimination shown towards them by the society, in their artwork. Unfortunately, however interesting and entertaining the workshops were, the attendance was very low and the group finally disintegrated. This might have been caused by the nature of the group — some participants suffered from depression and they were not used to indulge in any activities and hobbies regularly. Also, the entire structure of the artistic activities was probably too abstract for the participants. It seemed that they would rather do more concrete dramatic activities and feel they could contribute to the development of a plot. As a result of working with the first group, some improvements were made in workshop activities to adjust them more closely to the needs of Roma learners.

Group 2: Roma inhabitants of Železná Street in Mariánské Hory district of Ostrava, age 18 — 60, mainly women and some men. Common features: mostly women on maternity leave and unemployed people who were struggling with existential problems and have had experiences of discrimination and social exclusion. They faced difficulties in the employment market due to a low level of education and lack of opportunities for life-long learning. They had never participated in any educational courses or workshops before. This group had to meet in a friendly atmosphere, to feel comfortable

and safe and to know that others respected them and believed in their abilities. When appropriate learning conditions were established, the group became enthusiastic about the project and very involved in it, often inviting their families and friends for some meetings. They successfully completed the required 256 hours of the workshop programme.

Who will play with the kids?

The overall hours of the workshop sessions were slightly too long considering the fact that most of the participants were not used to attending any classes or going to work regularly. A good solution was found — some workshop activities took place outside in less formal settings and some excursions and events were organized. The participants also prepared flower decoration for Saint Jindrich Church in the town of Petrvald at the local festivities. A trip to Poland, Bielsko-Biala was organized to perform together with the Polish CVE group at the Beskidy Festival of Small and Big, an annual cultural event organized by Grodzki Theatre Association.

Another problem was caused by irregular attendance of participants. On the other hand, every missing participant always apologized at the next session for not coming and explained the reason why they were not able to attend, which showed their sense of responsibility. In most cases participants couldn't attend because they didn't find anybody to look after their children during the time of the course session. Therefore, it was decided to either have one person assigned to watch all the children during a given workshop or, when no specific educational aids or tools were needed, to move the activities to the location where they lived.

Let's go on a trip to Poland

Working on a play about a Gypsy girl and a white boy proved to be very successful. All the attendees were fully involved in creating parts of the story. The participants improved their communication skills and showed their sense of creativity. Many of them came up with reasonable and original explanations for the problems they were solving in the play. They proved that with just a little leadership they could come up with innovative ideas on their own.

The participants were actually considering real situations and the prejudices they met with and thinking about what kind of information would the white

majority need in order to change their wrong views. Many of the suggestions presented were really useful and could be applied in views. Making decorations and props for the performance helped to overcome the barrier of “I do not know how to paint and draw” and proved to the participants that while painting they could feel satisfaction and enjoyment at the same time.

The decision to perform fragments of the play in Bielsko-Biala, Poland at the invitation of Grodzki Theatre, was a breakthrough point in the group process. On the day of the trip, early in the morning, the project staff visited the participants at the location where they live and informed them about the details regarding the forthcoming day. However nervous the participants were, they managed to keep up their spirits. As they didn't want to be embarrassed in public, they asked for a rehearsal of the songs on the bus on the way to Poland. Unfortunately, at the beginning of the performance the musical interpretation failed, because of the guitar being out-of-tune. Nevertheless, the singer managed the situation perfectly and sang two songs without the accompaniment. Afterwards, the dance part was presented, which was already without any mistakes. The presentation was so successful that the group was asked to perform one more time. The audience around were having a good time and were even moving to the rhythm of the dances. After the performance the participants watched and enjoyed other groups and did a bit of sightseeing.

The trip to Poland was definitely a great success and a huge step in self-development of the participants. The success of their presentation helped to improve their self-esteem and removed inner barriers. They enjoyed performing and expressed themselves with real enthusiasm, gaining positive feedback from the audience. It would be practically impossible to determine whether this event was artistic or educational because these two features went hand in hand. The participants showed the artistic skills they had learned (traditional singing and dancing), and at the same time they learned many things. The most relevant knowledge concerned presenting themselves in public, overcoming stress and restraints. They also gathered a new, intercultural perspective, discovering differences between local traditions in neighbouring countries. Everybody in the group enjoyed this experience very much and even weeks after the trip they remembered many things about Bielsko-Biała and the Polish lifestyle.

Another idea which worked very well in practice was to create a Roma cook book, re-creating old recipes and writing them down. The work on the book gave the participants a chance to realize that Roma people are not just an ethnic minority, but a group with its own rooted origin, rich history and a wide range of traditions. It also allowed them to work on the key competences of reading and writing.

An intercultural theme, present in the play, was also introduced to some dance workshops, where participants learned German and Lithuanian traditional dances. They even practiced them at home after the class!

Jana Zetková, Lenka Čermáková and Elena Gorolová, CVE workshop leaders, reflect on their work

After we successfully established the second group of Roma learners, we focused on some specific features which hadn't appeared in any other workshop groups in the CVE partnership. First of all, we had to find a way of using as little printed material as possible. This was due to the fact that many Roma people find reading and writing difficult. Instead of writing down various kinds of information, we found the method of frequent revision to be the most efficient. Furthermore, when working with a group of Roma participants it is important to think about their background and interests. Most of them haven't joined any educational programmes since they left primary school. Therefore, they are very reluctant and distrustful when it comes to education. Furthermore, Roma people are very sensitive and it's hard for them stay focused, so it is necessary to make education entertaining for them.

The instructor working with such a group definitely needs to get acquainted with the Roma and be careful about the way he or she approaches the group. Roma must never think: „This person wants to force his ways on us - another one from the majority trying to educate us and make us assimilate“. This means, as far as we are concerned, that the instructor who wants to use the CVE methodology with a Roma group has to be able to introduce elements of their traditions and culture into the educational field. Also, it would be advisable to take advantage of the skills they naturally possess – mainly involving music: singing, dancing, playing instruments.

Adding singing and dancing to the activities helps to develop the self-esteem of the participants and therefore to maintain their determination to continue studying. Many of the barriers that Roma have towards education result from lack of self-esteem and belief in their ability to be successful. The elements of Roma culture will help to increase their interest in the educational activities as they will develop trust towards other members of the group and, more importantly, towards their instructors. They will realize that the workshop leaders naturally care for their culture and traditions and are sincerely interested in these. This means a lot to them. It is proof that nobody is trying to change them, but only to teach new abilities and to develop their natural skills and competencies.

Using artistic elements of Roma culture is also important in order to maintain the attention of the participants. As with any other group of reluctant learners, it is difficult for Roma to concentrate for an extended period of time. Initially our classes had to be mostly about music, playing and art, in order not to lose the group at the most vulnerable time. Slowly we were able to add more and more educational features to the workshop curriculum.

Consequently, it was hard - practically impossible - to establish a framework of study for structure to the workshop curriculum, even for those of us who had been working in the Roma community for many years. It was mostly for this reason that many times we made a poor choice of topic for a particular workshop and it proved impossible to study it with the participants, either because of lack of interest or high level of concentration needed, or simply as there was a different kind of mood in the group. The atmosphere in the group was absolutely essential in this case. Our group was really united — they felt empathy for one another and were very caring. We realized it when some of the participants didn't feel well or had problems of any kind. All the other participants would always try to help them and cheer them up instead of thinking about the activities planned for the workshop. In such a situation we couldn't possibly proceed with any scheduled activity until we had done a little bit of "counselling" and changed the atmosphere, at least slightly.

Finally, we realized that there couldn't be any set curriculum followed by a Roma group. The schedule always needs to be flexible and ready for either slight or even complete changes based on the particular situation and atmosphere in the group on the day of the meeting. Failure to adjust one's plans usually causes a loss of concentration amongst the participants, or even a complete loss of interest of the group in the activities. Having

learned this, we came up with a practical solution. Usually at the end of the session we would save a few minutes with the group to discuss the activities for the next workshop. We gave the group a few suggestions and let them pick what they liked most. We made a draft of the programme for the next workshop based on their comments, but we were still ready to make changes as we went along. This way the participants felt more involved in their own education and felt they were valued and respected, which made them much more active and concentrated during the workshop activities. The overall method is simply about eliminating different weaknesses of learners that could easily lead to low self-esteem and a decline in their interest. We tried as much as possible to take advantage of the strengths Roma community possess — their artistic inclination, ear for music, dancing skills, sensitivity, empathy for others and natural inquisitiveness.

Interview with Jana Zetková and Lenka Čermáková, workshop leaders from Life Together

Agnieszka Ginko-Humphries - What was your group like at the beginning and at the end of the CVE workshops?

Jana - It was very up and down — people were very enthusiastic at the beginning, then they became anxious, but after some time they got encouraged to learn. It helped to have some specific goals — like for example preparing to perform at the conference in Vilnius. Everyone was aware of the trip and it raised their interest in the course. Almost the whole neighbourhood wanted to get involved in the workshops and perform in Lithuania! People who attended the workshops regularly knew they would go for the trip at the end of the course, and that it would be thanks to their efforts. They were very happy that they managed to complete the workshops. It really built up their self-esteem.

What was the impact of the workshops on particular learners?

Jana - When the project started one lady was really quiet and now she can stand in front of a crowd of strangers and sing. She became a performer.

Another person who was very shy showed no reactions to the entire workshop process, and we didn't know if he found it helpful. During the final test, however, he answered 100% of the questions rightly and then we realized how much he had learned and how the course had contributed to his life. Other workshop participants, who were not used to this person expressing himself, were astonished at how well he had done during the test.

How did you manage to conduct your test with Roma learners, some of whom have difficulties with reading and writing?

Jana - There were two questions for each area covered during our course and there were multiple choice answers. The instructor was reading the questions and answers out and the participants had to encircle the right answer. The way the test was designed, with three options to choose from, built their self-esteem to go through it and complete it. The questions were, for example, "What is the capital of Germany?", "What are the differences between Czech and Polish cuisine?", "What was the name of the main hero in your play?". Over 90% of answers were right.

If someone wanted to run group activities for Roma people, what knowledge and skills should this person have and what should his/her role be in the educational process?

Lenka - It is helpful to have some pedagogical background as well as experience of doing social work. One should have one's own programme, but be ready for and flexible towards changes if Roma people don't want to do something and are not in the mood for it. For example, we wanted to do some dance elements during one meeting, but we learned that a little boy in the neighbourhood had had an accident and the whole group was affected, and we had to change our plans. It is very important to treat Roma people as equal. Sometimes one can get scared by the poor living conditions, but it would be wrong to show fear or anxiety or that you feel uncomfortable in their company. If you are offered some food, you should try it, even if you are not hungry, otherwise they might feel rejected and take offence. It is also helpful to know some basic words in the Roma language to show interest in their culture. You can't just walk into their lives and try to change them or tell them what to do. At first it is important to talk to them a bit about their daily life, establish a good relationship and then gradually move to the topic of today. An instructor should be like

a friend. I was very touched when the group celebrated my birthday on their own initiative.

Jana — During one workshop we asked them for a word in Roma and they didn't know the answer. They got very interested in finding out and brought an old lady from their neighbourhood into the room who knew the answer. She had great difficulty in walking, but was pleased to be able to help!

Did you find the new CVE methodology useful? How did the element of art help in the educational process?

Jana - The arts motivated the Roma people to start the course and to continue learning. That would not have been possible without it! When our participants were getting to know Lithuanian dances, they became very interested in their culture and started searching for information on the internet! They acquired more information this way as well as learned some computer technology. If the instructor had walked into the room and lectured them about some facts on Lithuania, they would have found it very boring.

How do you manage to motivate your participants to stay on the course?

Jana - We didn't force anyone to come and learn. We created a space where they could chat, drink coffee and do something together. We welcomed other people to the course, for example a Roma cleaner, who used to listen in to what was going on during our workshops as she was tidying up the room. She liked what we were doing so much that she decided to come to some sessions. The course was open for their families and children, which was very motivating for everyone. For Roma people the family is the most important thing in their life. During some computer workshops we had some children who showed real interest in learning ICT and they encouraged their mothers to give it a try. We also provided some activities for children, so that their parents could learn something and relax.

What changes did you notice in your group during the workshops?

Lenka - At the beginning the learners were observers rather than participants. Throughout the course they became more and more involved and sometimes really surprised us. For example, the group decided to perform at an exhibition organized by our organization. They actually convinced our

administrative team that they should appear at this event and organized their own transport to that place, which was in a different town! Now that the course has finished we all feel a great sense of nostalgia.

November 2008

Selected workshop proposals

This educational block is based on different workshops which the Roma group carried out in the space of a few months. The most successful activities are presented here in the form of a 6-day workshop plan, which could be modified according to the needs of participants. As Roma culinary traditions have been passed on from generation to generation only in an oral form, the topic addresses the interest of Roma people in presenting their traditional and non-traditional cuisine to the public in the form of a book.

Creating a Roma cook book

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|--------------------------------------|--|
| Subject of the unit | Re-creating traditional Roma recipes and writing them down in the form of a cookbook |
| Competences (key Lisbon competences) | <p>I Communication in the mothertongue</p> <p>IV Digital competence</p> <p>V Learning to learn</p> <p>VI Social and civic competences</p> <p>VIII Cultural awareness and expression</p> |
| Practical skills | <p>Practicing reading and writing skills.</p> <p>Being able to use the computer (most basic information).</p> <p>Developing self-belief and self-value, participating in different groups. The ability to notice the influence of European national cultures on one another.</p> |

| | |
|--------------------|---|
| Pedagogical aim | Learning how to use free time constructively, improving the ability to express oneself effectively in one's native language, verbally as well as in writing, learning how to use a computer, becoming aware and proud of one's heritage and presenting it to a wider public. |
| Methods | Discussion, brainstorming, writing, translating texts from Czech into Roma language, dancing and singing (as warm-ups), individual work, tasting Roma dishes, taking pictures, typing texts into the Microsoft Word programme, painting or drawing feedback rounds |
| Didactic materials | A European cook book – for example a Czech one - The cook book from our village (Kuchařka naší vesnice), pen and paper, thick paper in different colours, glue or cellar tape, paints, brushes and coloured pencils, blackboard, a camera some Roma dishes, computers with the MSWord programme (for 2 days). |
| Duration | 6 days, 3-4 hours a day |

A description of the activities

Day 1

1. Introduction — talking about the needs of the group in this field, listening to the suggestions of the participants
2. Discussion - comparing Roma food to the cuisine of the country they live in (for example, Czech cuisine).
Reading out recipes from a cookbook provided, which will serve as a concept of a structure of a cookbook.
3. Brainstorming. The group comes up with a variety of Roma recipes, both traditional and less known. The instructor encourages them to mention different traditions, even if nobody else in the group has heard of them.

4. The instructor suggests first describing the traditional Roma food. The group selects one recipe they want to start with, for example the recipe for "marikle".
5. The participants, in groups or pairs, discuss how to make "marikle". Then, all together they describe it step by step, negotiating and agreeing all the details.
6. The instructor suggests putting the words down on paper in the Czech and Roma languages. The recipe is written down on a big sheet of paper. The participants agree they will try to use computers to type everything into a document, which could be then printed out as a cook book . First, however, all the recipes need to be collected, re-created, written down in Czech and translated into the Roma language.
7. The group is asked to give some feedback on the meeting — what did they like most, etc. What recipe would they like to work on next?
8. The date and time for the next class is scheduled.

Day 2

1. An informal warm up - space is created to move around. The group is practicing one Roma dance piece (around 20 minutes).
2. Adding other traditional recipes to the Roma Cookbook. Tables and chairs are put in the middle of the room and participants sit down with pens and papers. The instructor asks the group what they would like to add to the book and writes the ideas down on a blackboard.
3. The tasks are split between everybody. Each person writes down one recipe in the language of the country they live in, for example in Czech. Grammar, spelling and punctuation are practiced. The facilitator walks around supporting individual participants.
4. The group is consulted about the descriptions. Other participants suggest different ways of cooking certain dishes or different ingredient that could be added, establishing many alternatives to each dish. The learners get a chance to consult different recipes and different styles of cooking based on the location where each of them was brought up. They learn about different Roma cooking traditions and realise that the Roma traditions usually vary, based on the location.
5. Translating all the recipes into the Roma language. Practicing Roma grammar and spelling. Here some help may be needed from someone who knows the written Roma language — the participants may want to invite someone whom they know and trust.

6. The instructor suggests to the group that they bring some dishes which they want to describe to the next class so that others could taste them. It is important that they should write some recipes over the real plate with food on it rather than merely talking without any practical examples.

Day 3

1. An informal warm up — participants try different dishes which they brought with them and discuss how they were cooked.
2. Working with a camera - everyone has a go at taking photos of the dishes and the gathering. The photos can be used as illustrations in the Cookbook or exhibited as documentation from the workshops.
3. Adding other traditional recipes to the Roma cookbook. This time individual group members come up to the blackboard and write down what they would like to add to the book.
4. The tasks are split up between everybody. Each person writes down one recipe in the language of the country they live in. Grammar, spelling and punctuation are practiced. The facilitator walks around supporting individual participants.
5. All the descriptions are consulted with group. Other participants suggest different ways of cooking certain dishes or different ingredient that could be added. Establishing many alternatives to each dish.
6. Translating all the recipes into the Roma language. Practicing Roma grammar and spelling.
7. The group is asked to give some feedback on the meeting. The instructor suggests that they type all the gathered recipes into a Word document at the next meeting.

Day 4

1. An informal warm up - singing a chosen Roma song. The song is repeated a few times until everyone is comfortable with it.
2. The instructor informs the group that they will type the recipes into the computer. Each participant chooses one text they are going to work on.
3. Everyone sits down in front of a computer. The instructor moves from one person to the next supporting the participants. The members of the group who have some basic knowledge on the Word programme assist

the others at the beginning to help them get started and show them how to use the keyboard.

4. Writing the texts in both the Roma and Czech languages.
5. The work will be continued at the next meeting.
6. Gathering feedback on the session. What was easy, what was difficult?

Day 5

1. The instructor brings the developed photographs and coloured pieces of paper, preferably thick. There should be enough pictures for each participant to have one for his or her book. The group looks at the photos and discusses their artistic and documentary qualities.
2. Everyone chooses one picture for his or her book and makes an illustration out of it (sticking it to a piece of paper using glue or cellar tape).
3. Discussing the content of the cover page of the Cookbook. What should the title be? Who are the authors? What else should be on the cover?
4. Continuing work from the last workshop.
5. The person who finishes first types in the cover page of the book and prints it out for everyone.
6. When the participants finish, they print some copies of their recipes so that each member of the group will have their text.
7. The instructor collects up all the printed recipes and tells the learners that they will put the books together at the next meeting, when they will also paint or draw some illustrations for it.

Day 6

1. An informal chat with the group — gathering feedback from the 5 days of workshops. How did it go? What was difficult? What did they enjoy most? (15 minutes)
2. The instructor puts all the printed texts on a big table, in piles, divided into recipes. Each participant creates his or her own book — choosing which recipe will go first, second, etc. The books will be put together after some illustrations have been added.
3. Making illustration for the book — painting or drawing (optional). Each person makes his or her picture for the book.
4. Putting the books together.
5. All the books are exhibited on a big table, so that everyone can admire them.

1. Informal talks. Gathering feedback on other interests and needs of the learners.

I can do it!

During the Czech CVE workshops Roma cooking recipes, an important part of their heritage, were translated and gathered for the first time. The created books helped to cherish Roma culture and increase the self-esteem not only of the workshop participants, but also their families, friends and everyone who saw the texts. Everybody really enjoyed this unit. The participants were enthusiastic about discovering new and traditional dishes and ways of cooking them. They would leave very happy and proud of who they were and where they had come from. All those attending participated in the discussions and explained to the others their suggestions regarding the food which should be included in the planned cookbook.

In this block of workshops it was practically impossible to separate educational and artistic parts, because they went hand in hand. Besides writing and consulting the recipes, many of the participants brought dishes that they had created at home. Making illustrations and working with the camera helped the participants to break down the mental barrier of 'I can't do it'.

At the beginning of the computer session the participants had many difficulties with typing in the texts. Most of them had hardly ever used a computer and working with the Microsoft Word programme required a great deal of patience and determination on their side. However, after a few minutes each of them got more acquainted with the keyboard and learned even some of the features of the Word program. At the end of the first workshop about 50 percent of the texts had been typed in and saved in the computer. Because everybody was very enthusiastic about creating a cook book on their own, they put aside inhibitions and fears they would normally have had if asked to work on a computer. People were relaxed, enjoyed the typing and realized that anybody could use a computer if they practiced a bit more.

German Dances

| | |
|--------------------------------------|--|
| Subject of the unit | Traditional German/European dances |
| Competences (key Lisbon competences) | VI Social and civic competences VIII Cultural awareness and expression |
| Practical skills | Learning how to use practical sources of information – the books and the Internet |
| Pedagogical aim | To increase the interest of the group in other nationalities, |
| Methods | Motivation and support |
| Didactic materials | Blackboard, books, computers with internet, a tape recorder with some German/European folk music, information on the steps |
| Duration | 3 hours |

A description of the activities

1. Informal talks. Socializing with others of the same origin.
2. Increasing the interest of the group in other European nationalities and cultures. Writing down on a blackboard what the group knows or associates with Germany/other European nations.
3. Searching for some information on German dances on the internet and in books provided – individual work. The instructor moves from one person to the next supporting them in their search.
4. Sharing with the group – each participant presents his or her discoveries.

5. Listening to German music and trying to guess the steps.
6. The whole group learns a German/European dance.
7. Performing it together with the instructor.

Step by step

Those attending this workshop improved their previously gained basic computer skills, learned how to search for information on the Internet as well in books. Accordingly, this session contributed to increasing their level of literacy. In spite of the difficulty of some tasks (some participants had never had an opportunity to use the internet before), the group was very enthusiastic about the activities. They were motivated to learn about German dances as they wanted to try them out on their own at home! Practicing unknown dance steps from a different culture provided them with lots of joy. They proposed to search for some information about Lithuanian dances during the next workshop!

Life Together

Life Together is an NGO that grew out of volunteer efforts to overcome the aftermaths of the serious 1997 floods which left behind a torn social-fabric of Czech-Roma relations in the town of Ostrava. Life Together is a Czech-Roma organisation with 53 employees, about half Roma and half Czechs. Life Together carries out several grass-roots projects in the Roma neighbourhoods in the town-including social field work, advice centres, training programmes for mothers/parents-to-be empowering them to support their children at school, support for adult Roma (to complete secondary schooling and find employment), Roma Community Centres (leisure activities for children, youth and adults), confidence-building projects (to change police-Roma distrust, get the police to provide equal treatment for all victims of crime irrespective of their ethnicity, to improve prison conditions), human rights work (to end the segregated schooling of Roma children, to obtain apologies and compensation for Roma women who were victims of coercive sterilization, to bring an end to the excessive removal of children from their parents into institutional care for the sole reason of poverty, to stop the municipal deportations of Roma families to other localities. Life Together has substantial experience of participating in EU funded initiatives, including trans-national ones — in the last five years it has managed 6 EU funded projects.

Role of the Life Together in the CVE project

- Establishing a group of Roma learners and adjusting the CVE methodology to their needs
- Organizing an international Grundtvig course presenting the new methodology
- Contributing to other tasks, especially to the development of the CVE concept and the exploitation of results

Sources and contributions

Many descriptions were taken from the pilot workshops documentation written by Elena Gorolová, CVE monitoring expert, Jana Zetková and Lenka Čermáková, group leaders, from Life Together. Lucie Foldynová provided translations of these texts into English for me.

Thank you.

Germany











Where: **Die Wille gGmbH, Berlin, Germany**

What: **CVE workshops, December 2007 to September 2008**

Who: Long-term unemployed learners, people with physical disabilities and senior citizens.

A third of the group came from an immigrant background.

Context

In the fourteen Grundtvig CVE workshops that took place at the Wille gGmbH in Berlin, the group was very heterogeneous as regards their age, educational and social status, religion and ethnic origin. This heterogeneity was part of our Grundtvig-concept.

Most of our participants were long-term unemployed and were now in job creation measures, funded by the German Job Agency with the aim of integrating or reintegrating them into the primary labour market. In addition to the job-creation measures, they were now attending their first Grundtvig course. During the Grundtvig workshops they mostly worked as assistants in kindergartens and day-care centers, especially in the Berlin districts of Neukoelln and Kreuzberg, inhabited by population a large proportion of which came from immigrant backgrounds, mainly Turkish and Arabic, and with a high ratio of socially disadvantaged groups. All the Grundtvig workshops were connected with working with children, but went beyond this field by focusing on the participants' own vital issues and their reflections on their individual, cultural and ethnic histories.

Target group

Many of our participants, mostly women from the age of 23–60, had children, and quite a few of them were single mothers. Some of the younger participants who had a vocational education had never found work on the primary labour market or had not completed vocational education or school. Approximately a third of the group came from immigrant background. They

all had completely different levels of academic and vocational education, sometimes none. Several of the group had experienced violence in the family or in other contexts and quite a few had had other traumatic experiences and crises during their lives. Nearly half had physical disabilities or chronic illnesses.

Challenges

The concept of the workshops was to combine cultural, artistic and educational activities. That was a new experience for the majority of the participants. In the course of the workshops, we became aware of a frequent problem, namely that many participants equated "learning" with methods they themselves or their children had experienced at school. For this reason, it was not easy to engage in this new adventure of unaccustomed learning methods. Warm-ups, involving "body language" in particular, but also unusual exercises and nearly all kinds of games were initially not accepted. Once they had taken the first step, however, they were able to make use of the new options, and their level of motivation steadily increased.

We tried to support each person during their own individual learning process. The aim was to help them focus on their personal positive experiences and knowledge, and also to

- explore one's own self-awareness
- recognize how emotions affect our behaviour
- explore reasons for other people's behaviour
- and manage one's behaviour in order to communicate successfully.

We took care to create an atmosphere of trust within the group by helping the participants to engage in a creative exchange. Certain rules concerning the interaction within the group and individual needs helped to create a harmonious balance. The rules were based on Ruth Cohn's concept of "Theme-Centred Interaction".

We focused on various topics such as the learning process of children in kindergartens, the role of mothers at home and one's own learning process as a child and as an adult.

In our opinion, Maria Montessori's theories about self-directed activity on the part of the child also apply to adults. This is why we strive to promote our participants' personal initiative and their skills for self-organization instead of actively intervening in the learning process.

Success

The positive feelings and the atmosphere of safety in the group, which were often emphasized by the group in daily open feedback rounds, made it possible for them to acquire enough self-confidence and self-esteem to speak more and more freely within the group. Not only about problems and difficulties during work or at home, but also about their experiences concerning their own creativity, their ability to solve problems and to activate their own resources by recovering and focusing upon their own creative potentials. The cultural and arts-based learning activities concerning the education of children helped the participants to explore and express their own creativity, especially in the case of those participants not used to debating in an academic, theoretical way. Some of them, who had refused to do any performing at the beginning of the course, eventually found great pleasure in acting out and telling stories. Not only, but especially during the storytelling workshop and later on during the two theatre workshops, it was impressive to see how much progress they made.

For example, during the storytelling workshop the group explored step by step usages and customs within their own culture and within other cultures, especially regarding oral traditions, also personal ways of telling (traditional) stories to children.

In the theatre workshops the group rediscovered and/or invented stories as a team, they enhanced their ability to turn ideas into theatre scenes: they risked something in bringing the scenes onto a stage. Among other things, they learned that it can be helpful to articulate one's fears publicly ("I am stressed/ nervous") and that it is by no means "embarrassing". They performed with immense enthusiasm, showing a real talent and a capacity to show sympathy for other characters. Working on a given topic in teams was a new experience for a lot of people and helped them in organizing their learning process. The performances in front of a group of children in a kindergarten that resulted from a one week theatre-workshop proved especially effective in motivating learners to venture new steps - not only in the context of their own families but also in their work with children - and to plan future steps.

Non-formal learning

As previously mentioned, the participants of CVE workshops, a lot of them coming from immigrant background, had different standards of verbal

competence in reading and writing, as well as in oral expression. In view of this, it was decided that it would be counterproductive and de-motivating to confront them with a final test in which they would be asked to document their acquired knowledge in a written form, especially considering that the participants had a strong resistance to filling in any kind of documents. A method of "self-assessment" was used that took the form of feedback-rounds after each workshop day. Each participant told the group about his or her individual increase of knowledge and which aspects they could probably employ in their professional or private life. The participants additionally received a folder to collect all the hand-outs from different workshops concerning the acquired knowledge, e.g. on pedagogy, psychology, philosophy, religion, theories on education, visual and performing arts, literature, music, etc. In this way they created a kind of personal encyclopedia.

From the participants of the theatre workshop:

I had no clue what the workshop was going to be about. When I heard of the plan to perform different scenes I was scared, thinking of escaping at any moment. But I stayed and was astonished. I became joyfully involved in the workshop. My fear turned into fun!

Nadine

Our performance was great. We made the audience (all the children) happy.

Ali

I learned new roles and got in touch with different aspects of my personality.

Linnéa

We laughed a lot and the atmosphere during the whole week was very good. I enjoyed our rehearsals and especially our performance. We were all supporting one another.

Yasemin

Experiencing other group members through what they were doing was a great joy to me.

Chalid

I will participate in another theatre workshop. Before, I didn't really want to. I even refused.

Rosi

I will integrate some games and exercises, such as "Sip, Sap, Bop", into my

daily professional life. Playing different roles were a great pleasure.

Harry

I've acquired an understanding and awareness of my presence in front of children. This will be very helpful.

Claudia

I can really take something from this workshop into my private life, my family life.

Kinga

Interview with Barbara Kuhn, workshop facilitator and Hanna Bloesser, monitoring expert from Die Wille gGmbH

Agnieszka Ginko-Humphries — Could you tell me something about the beginnings of the CVE workshops in Berlin?

Barbara - Initially, the group consisted mainly of women between 15 and 60 years of age, many of them mothers. They worked as assistants in kindergartens and daycare centers. At first, they expected teaching like in school: tables and a teacher in front who tells them what to do and writes everything down. They were very skeptical of all the workshops and would have preferred to work in their day-care centers rather than having "to learn". When I noticed that I became a little nervous because of the strong attitude of resistance. When I started in December 2007, the participants did not even want to sit in a circle. All right, so I asked them to stand up. We had a ball, which was thrown around in the circle. The person who caught the ball was invited to say their name and what they liked or did not like to do. So after a while the atmosphere improved more and more, we even laughed about funny ideas, like: "I'm Maria and I don't like to cook. I especially hate doing casseroles". Result: everybody remembered Maria's name, and the atmosphere was less tense than before.

I think it was very important for them to hear me say that we are all adults with a great deal of experience in life. I suggested that we start a creative exchange within our group, based on all that experience. I also told them

we could talk about the different ways they employed their experience when working with the children in the kindergartens. At the start, I refrained from mentioning arts, theatre and the like... First I wanted to encourage the participants — and also myself — to be aware of everybody's needs. I established a dialogue with the group, in the course of which they described various aspects of their work with the children. That is how the whole process started. I took notes of their suggestions concerning their individual needs and integrated them into a concept that applied to all the workshops that started in February 2008. I did not, however, share these plans on the spot.

What difficulties did you encounter during the first workshops?

Barbara — Most of the participants were shy and skeptical and didn't like speaking in front of the group. Moreover, they did not understand why they should do so, if they did not feel like it. I could sympathize with this, so I told them that nobody had to do or say anything they didn't want to. The only thing I asked them to do was to inform the group should this be the case.

For the first workshop day I had prepared a handout with a questionnaire concerning the participants' hobbies, favourite colours, books they were especially fond of, personal mottos, personal qualities that help them to solve problems, etc.. The aim of this exercise was to have people introduce one another in front of the group. First everybody — including myself — had to find a partner for this exercise. Then we conducted interviews with our partners. Little by little, the participants started talking about their experiences with children, at work, whatever. Nobody felt isolated any more and the participants gained more and more self-assurance... After the interview, the pairs presented one another in front of the whole group. For some of them, it was really difficult. I often reassured them: "You don't have to be 'perfect'! You are fine, exactly the way you are. If you are nervous, it is okay to admit it." Eventually, the participants appreciated this exercise very much. That is one of many examples of positive and active learning! But their feeling that they were needed at their workplace and that they would gain more being there was still very strong. They started to refuse to participate in warm-ups and games. I accepted this and adapted my concept accordingly. Rather than offering them further exercises, I invited them to read texts, handouts that I had prepared and that dealt with the question of what children really need to grow up safely.

Did you find it easier to work with the group afterwards?

Barbara — The next stage of the group process was that the participants started criticizing me and complaining that they were not learning anything from me. I remember, I was really taken aback, and it was at first quite hard for me to cope with this. After all, the first four workshops (once a week, six hours each) had gone well, and the feedback of the group at the end of each day had been positive. Well, what I needed to understand was that it was an important step for the participants to criticize the strong person they saw in me. A colleague helped me to comprehend this. Another aspect was that the participants had not realized that warm-ups, exercises or discussions about theme-centered issues are an important kind of “peer-learning”, in which they not only acquire social skills, but also learn a great deal about everyday life, which helps them to cope. So we continued to speak about their needs, about the complex ways of learning with all the senses. On the same day they started to speak very freely about the negative experiences they had had in day care centers, where they were discriminated against as people with no qualifications and very little authority.

After the “massive criticism” I focused less upon personal reflections regarding our relationships with children and more on traditional methods employed in adult education, and I started using handouts more frequently than before. For example, I handed out excerpts of texts written by well-known educators, psychologists, poets or writers. The aim of the exercises was, primarily, to understand the text. Afterwards, the participants were invited to get together in small groups, discuss the content, formulate their own opinions and present their results in front of the whole group. I incidentally discovered that when I gave the participants too much information unrelated to their own experience, they became disengaged and soon got tired. Accordingly, when I offered them a new topic like “storytelling” during the four-day workshop they welcomed it because it was linked to their own family traditions. During the storytelling workshop it was possible to use and develop the different cultural aspects of storytelling within families as an important resource!

Did you have a specific idea how to work with your group?

Barbara — Yes and no. My belief in using different creative vehicles is very strong, not least because they have helped me during my own life! The

central theme is creative development. In the course of the project I had the opportunity to use all my practical and theoretical knowledge about the arts, education, psychology and philosophy and to share it with others. Sometimes, as I have already implied, I had to change my concept in response to the group process and I also started to demand more and more responsibility and positive contributions from the participants! For example: the group refused to take part in a video-workshop. I accepted this, but with regard to the theatre-workshop I was adamant and did not stop suggesting we give it a try. We recruited some new participants who were enthusiastic about playing theatre — and once they had joined, several members of the “old” group dared to try it as well. Implementing the “Storytelling Workshop” and the “Theatre Workshop” were my declared aims as a facilitator, because I was convinced they would work out fine! I feel proud, that we made it happen at the end — even two theatre workshops! But I also keep reminding myself not to force the process too much.

Hanna - We live in a culture of results, but if the results are achieved too quickly, the knowledge acquired doesn't stay with us. It's important to dedicate enough time to self-development, which results in deeper changes in participants. We always think about the daily lives of our beneficiaries, about how they could use the skills acquired in everyday life, and about the sustainability of the results.

What specific knowledge has your group acquired during the workshops?

Barbara — For me it is difficult to separate the process of self-development from the process of opening up to previously unknown methods and contents. It means to explore ourselves and to open up to new possibilities which we have forgotten, but which exist as our capacities and potential. This message can be found in the basic texts of humanistic psychologists and educators. One of the most important topics was how to work with children, specifically conflict management when dealing with “difficult” children. It is a very complex theme, and the people who work in the day care centers and kindergartens need to take a close look at their own behavioral patterns. We explored this challenge in many exercises and from different points of view. I remember the heated discussion at the beginning about one quotation from an Indian poet, which I gave them: “If a child is really beloved, it does not need any education”. After the debate, we had a brainstorming session about LOVE — and we continued the lively debate about

that issue again and again. Mothers also recognized that they are often more tolerant towards children at work than towards their own children! During the theatre workshops the group created scenes with conflicts that take place in everyday life. They learned to express themselves by playing different roles, they learned to work in a team, and last but not least, they learned how to analyze situations and seek positive solutions.

You ran a four-day intensive workshop on storytelling. What impact did it have on the participants?

The storytelling was preceded by work on language-expression and communication. But there was more to it than that. It was offered as an invitation to recover our own childhood, remembering the stories told by our parents and grandparents, who in turn had inherited them from their own parents and grandparents. I think "oral history" is an important tradition in cultures all over the world. The workshop was offered as a journey, combined with the deep power of old magic stories. I had prepared short stories from Aesop and other famous texts. Everybody chose and read a text out loud in front of the group and we discussed the different ways of understanding the same story. We also invented our own stories. Later on we told stories our grandparents or parents had told us — and we talked about our respective cultural backgrounds. People who were born in Poland, Turkey or Serbia told a story in German, after which we asked them to tell it in their mother tongue. Their body language was suddenly completely different! Finally everybody chose a fairy tale, an episode from history or from their own biography that was of significance to them and presented it in front of the group, together with others. I know that they continued to tell stories, not only in the kindergartens, but also to their children and their whole families. Half of the group did not want to be in a video film; therefore I did not employ filming as a workshop method. I only filmed half of the group, so part of the workshop can now be seen as a video film.

Hanna — I came to the story telling workshops as a participant and observer. There were four or five people in the group who were courageous and they motivated the others. One experience really moved me. A young woman, whose uncle had just died, had to make a funeral speech at church and she asked whether she could rehearse her speech during the workshop. It was a sign of trust and of the good atmosphere in the group. She delivered the speech and Barbara asked for some feedback from the listeners about what

could be changed or improved. Her openness was very impressive for everyone and she received lots of support from the others.

Was there a transformational moment during the workshops that you vividly remember?

Barbara — Yes, it was the moment, when the performances in front of the children were over. All participants had been very nervous before and a lot of them had felt like running away. After the performance, when we gathered in a circle, there was such a nice and helpful atmosphere amongst us all! Another moment was when a young mother from another country told the group that she had started playing with her children much more as a result of attending the course. She said she even used “role play” in difficult situations with her two boys. She also started telling her children more about her own life, which had not been easy during the war. She felt it was important to recount more out of her own life-story. We were all impressed by that.

What were the most effective motivational mechanisms, which encouraged the participants to learn and be active?

Barbara — Well, I think not to demand too much, to always keep an open mind, to offer and to invite people to participate rather than force them to do things. It is also important to accept the fact that everybody has the freedom to decide whether they want to become involved or not. The rules of Ruth Cohn were a big help to me! It was crucial to focus and to appreciate everybody’s individual way of being. I felt the participants’ relief when we agreed upon the basic rules of interaction (working agreement). I remember one participant, who obviously had some severe psychological problems that sometimes impaired his ability to contribute constructively to the group discussions. His statements often did not make sense to the other group members. It was good to see that the group tried to integrate him rather than exclude him, as I had feared would happen at the beginning. That meant hard work for some of the group — revising their habitual attitudes. When I realized that, I knew that this was a big step forward for all of us. Everybody has individual limits and borders; at that point, many of the participants managed to go beyond their boundaries! Another effective motivational mechanism is, for the facilitator, to communicate with the participants on the same level. On the one hand you should show them that

you, too, are vulnerable. On the other hand you must keep in mind that you as the facilitator always have responsibility for the group progress. You have to find a balance between permissiveness and achievement.

Which workshops were most interesting or successful, in your opinion?

Barbara — I enjoyed the storytelling workshop very much. Wonderful things occurred within the group! For instance, the day we talked about our different religions and how to deal with children from different cultures was very impressive! The two theatre workshops were, in this context, also extraordinarily successful, especially the second one. But it is difficult to measure success. The performances in front of the children were something we could see, hear and feel directly, but who is to say what inner experiences were had by the participants that may have been just as significant and far-reaching, though much more subtle!

Hanna — At the end of the theatre workshops the group performed some scenes in front of participants from other workshops. When they were asked whether it was the facilitator who had given them the text for the play, they replied: 'It wasn't her, we did it by ourselves. We invented everything". They were very proud of themselves.

You had many 'cultural vehicles' during your workshops — writing and performing theatre, reading prose and poetry, going to an exhibition. How did you lead them into the arts and creativity?

Barbara — As I mentioned before: very cautiously, sometimes by means of very "simple" exercises. When for example, we started discussing the topic of "conflict-management", I gave them two handouts with quotations by famous poets or philosophers about "anger". Everybody was to choose the quotation they liked best. After that they were invited to say why they had chosen it. This exercise was very inspiring and enjoyable. As poets and philosophers use a different language to people in every day life the participants got to know different ways of writing and thinking about a mundane issue like "anger"! In the storytelling workshop, I asked the participants to write a fairy tale using five phrases: "forest", "to pick", "shawl", "golden" and "desperate". First they were skeptical because they did not think they would be able to invent a good story. The fairy tales they wrote and read out loud were, however, very beautiful. Hanna and I were amazed how many

different: literary genres appeared — romances, biographical stories, fables, all of which they invented spontaneously. Everybody was impressed. As Joseph Beuys, the famous German artist, said: "Everybody is an artist". I think we should remember that message and try to develop the artist inside us.

All you need for your creative development is your own ideas and a few techniques from different genres of art. Of course creativity alone does not make you an artist, but on the other hand, technique alone is meaningless without love and commitment.

How did the cultural vehicles help the participants in their learning process?

Barbara — As I mentioned before, they played a crucial role by helping to establish self-confidence as well as self — and group awareness. If people do not believe in their own value, they cannot enhance their potential. The motto "we will create something" is a key factor in learning and in leading a creative life. If fear dominates people, we should offer strategies that help them overcome their fear or ask for help. Each person has to decide when it is time to act. Self-development and self-esteem are important prerequisites for life-long learning.

Hanna — During the story telling workshop one of the participants played a scene based on the biblical story of Salome, as told to her by her grandfather who in turn had interpreted it differently from how it appears in the bible. One of the other participants challenged her interpretation and declared that certain historical facts connected with religious beliefs should not be altered. A heated discussion ensued. The group members learned a lot from this discussion. It is a good example of how the arts can stir up emotions and lead to new insights, and therefore serve as a vehicle of education.

What advice would you give to people who work with similar groups — long-term unemployed learners?

Barbara — The participants usually lack self-confidence. First it is important to create an atmosphere of trust. The rules of Ruth Cohn are important as a basic input for the development of any given group of adults. It is essential to trust in the creativity of the group! I kept repeating it to myself so I do not forget. I keep working on my own attitude and I try not to exact too

much and not to talk too much! To me, to promote “self-directed activity” means to support other people’s personal initiative and skills. It is also crucial to understand that learning to say no is a vital step for the participants. They must learn to take themselves seriously, to sense and to communicate their needs and their limits. For all these insights, the ones we really have to thank are our participants. All our positive results we have attained together. I have learned a lot from them, for which I am very grateful!

Example for our handouts:

Suggested Rules for the Workshop

- In this course, please try to give what you would like to receive from others and vice versa. This proposition is the basis for all of the following suggestions.
- Decide your own level of responsibility, when you would like to contribute something to the group and when you would prefer to say nothing.
- Only one person can speak at a time. If several people want to speak at the same time, this situation must be resolved within the group.
- Whenever you feel unable to really participate (e.g. because you are annoyed or distracted), please feel free to say so immediately. By being absent (-minded), you deprive yourself of an opportunity. You also deprive the group of your potential contributions. As soon as the situation has been clarified, the group can resume its previous interaction or perhaps move on in a slightly different direction.
- Please do not say “one” or “you” instead of “I”. This is often a way of avoiding personal responsibility for what one is saying. Nobody can speak for others, only for themselves.
- When uttering criticism, please do not make generalized statements. Try to make it clear that you are advancing your personal opinion. By doing so, you give the others a chance to either accept or to refute what you

are saying. Everybody can profit from your contribution without feeling patronized or preached to.

- Be aware, not only of what is being said, but also of the body language you and your fellow participants are using. It is a key to the underlying emotions and motivations of yourself and the group.

This method is based on the insight that while it is possible for learners to grasp facts and contexts with their cognitive faculties alone, effective learning takes place, so to speak, with body and soul. The suggested rules listed above are meant as a help for encountering people in their entirety, for taking into account their thoughts and feelings, their presence, past and future.

According to Ruth Cohn, Psychologist

Selected workshop proposals

“Oral history and storytelling: From Fairy Tales to Rap”

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| Subject of the unit | The art of storytelling. A survey, presenting examples from classical myths, fables, fairy tales, traditional storytellers in archaic cultures and modern storytelling. |
| Competences (key Lisbon competences) | I Communication in the mother tongue or a language VI Social competences VIII Cultural awareness expression |
| Practical skills | The ability to perform various little scenes, based on literature, fairy tales, or fables, to analyze their meaning. Developing one’s own fictional or real stories, presenting them, using one’s voice to express different moods, practicing articulation and pronunciation. |

| | |
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| Pedagogical aim | Various poems and stories are used as examples and as a “trigger” for the participants' own creative power. They learn in a playful way to express themselves, to use cultural treasures in their life, not only (but also) with children. |
| Methods | Team- and partner work, many exercises to develop free associations, different exercises for concentration, learn to debate and listen to, giving and getting feedback |
| Didactic materials | Flipchart, sheets of paper, pencils, a folder for each participant Different handouts: with poems or short stories, 2 handouts concerning the topic of storytelling props, papermasks, puppets, drapery, a video-camera, |
| Duration | 4 days from 9 a.m. to 3 p.m. |

A description of the activities of the storytelling workshop

First day

1. Check—in: What do I expect from this workshop? A scale from -5 to +5 on the flipchart invites everybody to describe their mood at this moment. (This is also repeated at the end of the day.)
2. Each participant picks a quotation from a basket as a motto for the following days and reads it out in front of the group.
3. Introduction to the workshop program (running for 4 days), and its aims. The facilitator reminds the participants of the “Working Agreement” (rules of Ruth Cohn for communication in the group) which was agreed upon at the beginning of the CVE course.
4. Inventing a common story: sitting in a circle, each participant starts to tell a story. After one or two sentences, the facilitator claps his or her hands; the immediate neighbour continues the story and so on.
5. Inventing a story using five words: “forest”, “to pick”, “a shawl”, “gol-

- den", "desperate". Each person writes down a short story.
6. Presentation of the stories in front of the group.
 7. Brainstorming. What is the purpose of stories and tales? Collecting the ideas on a flipchart and discussing them.
 8. A short lecture regarding the history of "storytelling" by the facilitator. Handout on this topic.
 9. About listening: Individual perception and selection criteria (a handout and an exchange about the way children listen to stories).
 10. "Multiball" Exercise: a game played as a team, to move one's body and to have fun.
 11. Check out – Feedback: How did I feel today? What was good, what went wrong?
 12. Task for the next day: Choose a favorite poem, story or quotation.

Second day

1. Check in: How do I feel today, at the moment?
2. Wake-up exercise: "Changing places". An exercise for moving one's body, learning to articulate clearly and enjoying oneself in the group. The participants sit in a circle, one chair missing. One of the participants stands in the middle of the circle and says, for example: "everybody who is wearing something black", or "everybody who likes holidays in the mountains" or "everybody who has brothers... change places now! When the others get up, the person in the middle has to try to get a chair and so on.
3. Fables from Aesop. Choosing one tale and preparing to perform it. Key words are marked. Subsequent performance of the fable.
4. The facilitator distributes little cards with terms like "sad", "happy", "stressed", "in love", etc. The participants are invited to read a story expressing these different moods.
5. The participants sit in a circle: Everybody is permitted to say only one word; their immediate neighbor says the next one. The aim is to tell a story as a group, and also to "allow" a nonsensical outcome.
6. Inventing and writing down a new story. (Many of the participants had the experience that it is more difficult than recounting a story that already exists.)
7. The participants pair off and develop a story of their own, which they subsequently perform in front of the group, using "frozen images" or masks, costumes and/or reading it out loud.

8. The participants share childhood experiences pertaining to oral traditions, storytelling etc.
9. Check out and feedback: The participants express how they felt about today's session. What could have been different or better?

Third day

1. Check-in: How do I feel today, at the moment?
2. Rhythm exercise: clapping with one's eyes shut: The participants sit in a circle with their eyes shut. When the facilitator asks them to begin, they start clapping their hands, after a while they are accompanied by a drum. Then they are invited to get up, open their eyes and move around, dancing.
3. Creating "frozen images". The audience has to guess what they mean.
4. Pairing off and creating a short interactive, non-verbal scene.
5. Performing a short text: a favorite story, poem, or an old fairytale in team work, using masks, puppets or drapery as costumes. The texts were performed in German and in the participants' own mother tongues. Comparisons were drawn between the two. The performances were partly filmed with a videocamera, provided the participants agreed.
6. The participants share childhood experiences pertaining to oral traditions, storytelling etc. (continuation of second day, no. 8).
7. Check out and feedback: How did I feel today? What was good, what went wrong? What could have been done better? The facilitator reminds the group of the task for the following day, namely to perform a story (by oneself or in a team) as if the audience consisted of children or of adults who do not understand our language.

Fourth day

1. Check in — How do I feel today, at the moment?
2. Wake—up exercise: multiball.
3. Preparing the story as a team.
4. Performing the story (by oneself or in a team) as if the audience consisted of children or of adults who do not understand our language. Again, the actors decide whether to use props, costumes, masks, puppets or not, they can also choose the performing methods: pantomime, frozen images. No boundaries for their creativity! (Again, the performances were partly filmed with a videocamera, provided the participants agreed).

5. The audience gives feedback to each performance, provided the person in question wants to receive it. Task: what did they do well, what might be improved?
6. Check out and feedback on the entire workshop.

From the workshop participants:

I was surprised at my own potential, the treasure I could recover. I am looking forward to the next workshop.

It was better than I had expected.

It was so multi-faceted, I will take a lot from this for my life.

I lost my timidity. We had some good exercises for presenting and lecturing in front of an audience.

Normally I stutter, but in this group it wasn't a problem because of the trusting atmosphere.

I realized that I have problems showing my feelings, especially anger. I have to learn how to do this. In daily life I am much more tense and serious, but here I managed to behave in a more relaxed way, e.g. my performance of the flight of Icarus.

The group atmosphere was very cordial; we could speak our minds and accepted one another.

I liked it very much, although I am a rather passive person. I have learned a lot.

I didn't know what to expect, but I had fun and will take a lot of experiences into my life. I took risks, for example when I performed in front of the group. I never imagined beforehand that I would be able to do it.

Theatre workshop – 5 days

| | |
|--------------------------------------|--|
| Subject of the unit | Creating little scenes, rehearsing together, playing different characters and roles, performance in front of two audiences |
| Competences (key Lisbon competences) | I Communication in the mother tongue VI Social competences, communication skills VIII Cultural awareness and expression (knowledge about theatre) |
| Practical skills | Creating scenes of drama in team work, developing characters and learning to play roles. Presentation of different methods of acting: using the voice to express different moods, articulation and pronunciation, body language and facial expression. |
| Pedagogical aim | Enhance-ment of creativity and openness, awareness of other peoples' individual characteristics and attributes, increase in self-confidence and self-belief in one's presentation skills. Knowledge about theatrical methods. |
| Methods | Team and partner work, Brainstorming, warm ups, exercises for concentration and for relaxation, music and rhythm, discussion, presentation and feedback-rounds, drama and Forum Theatre, descriptive play. |
| Didactic materials | Flipchart, sheets of paper, pencils, folders for each participant, several hand-outs (games, exercises, song-texts) balls, drapery, props, paper-masks, accessories, video-camera, monitor, CD-player, digital-camera, drums |
| Duration | 5 day from 9 a.m. to 3 p.m. |

The concept and goal of the workshop is an interactive performance in front of children, aged 4 to 8 in a day-care centre. It is desirable the participants take on as much responsibility as possible and develop their own initiative. Their motivation and courage to perform is enhanced by different warm up exercises, frozen image techniques and other exercises regarding body language and facial expression known from the theatre, especially Augusto Boal's Forum Theatre. From the 3rd day on, the participants work in two teams, developing the themes, scenes and characters by themselves. The task of the facilitators is to assist, to help and to encourage.

A description of the activities of the theatre workshop

First day

1. Introduction to the program of the workshop (running over 5 days). The two facilitators explain the aim of a performance in front of children in a day care center on the fifth day.
2. Check—in: What do I expect from this workshop? A scale from -5 to +5 on the flipchart invites everybody to describe their mood at this moment. (This is also repeated at the end of the day.)
3. A game to get to know each other (new participants joined the group), using art-postcards showing different art forms and motifs. Everybody is invited to choose the one he or she likes best. Each person tells the group his or her name and explains why he or she chose this specific postcard.
4. The facilitator suggests that the participants set up rules for communication in the group, which are finally put together in a written agreement.
5. Wake-up exercise: "Changing places". An exercise for moving one's body, learning to articulate clearly and enjoying oneself in the group. The participants sit in a circle, one chair is missing. One of the participants stands in the middle of a circle and says, for example: "everybody who is wearing something black", or "everybody who likes holidays in the mountains" or "everybody who has brothers... change places now! When the others get up, the person in the middle has to try to get a chair and so on.
6. "Frozen images": the facilitator explains how this exercise works and asks the participants to suggest images. Task for a team of 2 or 3 persons:

to present “frozen images” representing various conflicts. The audience has to guess the meaning (This is preliminary practice for the performance).

7. “Limits/Boundaries 1”: A complex exercise in exploring one’s own borders and those of others. The characters are passengers in a subway train: an old man, a young woman, a helpful person or a bore (of either sex). Men can play female roles, women can play male roles. After each improvised scene, the participants discuss how the characters behaved —did they respect one another’s limits or not? How did those characters react whose limits were not respected? Could they have coped better with the situation?
8. “Limits/Boundaries 2”: The participants stand up in two rows. Everybody finds a partner and converses with him or her. The task is to find a distance to one’s partner that feels “right”, i.e. comfortable. The facilitator says: “How does it feel if your partner goes one step back...one step towards you...two steps back...?”
9. Tongue-twister: with different rhymes, not easy to read. Task: choose one rhyme, read and repeating it in front of the group expressing different emotions one has agreed upon with the facilitator beforehand.
10. Exercise: Passing on a gesture: The participants stand in a circle. One participant begins by inventing and passing on a (funny) gesture, the person standing next to him or her has to copy it and pass it on. This is to be done as fluently as possible. Later on in the game, additional variations can be attained by using different voices and accentuations
11. Exercise with 10 words: On a handout, the participants very quickly fill in the blanks with ten words pertaining to the topic: “intercultural conflicts”.
12. Check out and feedback (on a scale of -5 to +5). What was good, what went badly? The responses of the participants are compared to those given at the start of the day.

Second day

1. Qigong and other exercises for the body.
2. Check-in: What do I expect from this workshop? A scale from -5 to +5 on the flipchart invites everybody to describe their mood at this moment.
3. Round-table discussion about “intercultural conflicts and children” and consideration of the first issues associated with that complex issue.
4. Improvisation exercises: a short prose text, sometimes no more than

a sentence, such as: "To be or not to be, that is the question" is recited in turn by the participants, expressing different emotions agreed upon with the facilitator.

5. Non-verbal exercise: the participants walk around and try, with gestures and facial expressions, to convey emotions the facilitator invites them to express.
6. The participants join up in small teams and improvise a scene: in the bakery, at the hair-dresser's, in a kitchen or café. The aim is to enact a conflict, using as few words as possible.
7. The above-mentioned scene is performed in front of the others. The actors tell the audience what they were trying to express and the audience gives feedback on how they interpreted the "message".
8. Check out and feedback. The participants express how they feel about today's session. What could have been done differently or better?

Third day

1. Qigong and other exercises for the body.
2. Check in: What do I expect from this workshop? A scale from -5 to +5 on the flipchart invites everybody to describe their mood at this moment.
3. Rhythm exercise: Clapping with one's eyes shut. The participants sit in a circle with their eyes shut. When the facilitator asks them to begin, they start clapping their hands, after a while they are accompanied by a drum. Then they are invited to get up, open their eyes and move around, dancing.
4. The participants get together in two groups in order to develop the scenic play that is to be performed. They begin by collecting ideas (brainstorming) for an intercultural conflict that can take place in everyday life. When they have agreed upon the scenes, they choose a setting, discuss the names, ages and other aspects of the characters and decide who is to play which role. Then they begin their rehearsals.

It is the facilitator's "task" to trust in the creativity of participants and not to interfere. Some groups feel the need to first set up a schedule before they start rehearsing. In this case, the facilitator might suggest that it is a good idea not to discuss too much and to start rehearsing as soon as possible, since change occurs inevitably in the course of the action. Other groups may feel the need to develop the scenes while acting, exploring the characters in confrontation to other characters and changing the interaction again and again. Here the facilitator might help them

to simplify the play and to concentrate instead on lending the characters and the inherent conflict depth and credibility.

These different techniques depend strongly on the interaction and dynamics within the group.

5. Exercises for the whole group: repetition of the rhythmic exercise and learning to sing (a song from Ghana called Ajelevi, accompanied by drums).
6. Check out and feedback on a scale of -5 to +5. The responses are compared to those given at the beginning. The participants express how they felt about the work in groups. What could have been done differently or better?

Fourth day

1. Qigong and other exercises for the body
2. Check in: What do I expect from this workshop? A scale from -5 to +5 on the flipchart invites everybody to describe their mood at this moment.
3. A suggested schedule for the performance in the day care center is written on a flipchart, together with which scene is to be shown first, second, etc when the frozen images are to be shown, which emotions are to be expressed, which participant is to be the facilitator between the audience and the actors.
4. Counting to 10: a warm-up exercise for group awareness and concentration.
The participants stand in a circle, one of them says "one". Any other person in the circle can say the next number out loud, till the group has counted to ten. The challenge is that if two persons say the same number, the group has to begin with 1. The aim is to count until 10 without repetitions.
5. In two groups: rehearsals.
6. Dress rehearsal, with set decoration, props and accessories. Write down which props the actors need for the scenes. The list is to be taken along to the performance. Rehearse the scenes again if there is enough time. The participants decide what each of them wants to contribute to the cold buffet that is to take place at the end of the workshop.
7. Check-out and feedback on a scale of -5 to +5. Answers are compared to those given at the beginning. The participants express how they felt about the work in groups. What could have been done differently or better?

Fifth day

1. Qigong and other exercises for the body.
2. Check in. A scale from -5 to +5 on the flipchart invites everybody to describe their mood at this moment.
3. Preparation for the performance: What has to be taken along to the venue (list, props, costumes etc.)?
4. If necessary, the groups rehearse the play by themselves.
5. Exercises for concentration, counting from 1 – 20.
6. Walking to the venue and preparing it for the performance.
7. Performance.
8. Return to the rooms where the workshop took place.
9. Preparing a cold buffet, drinking and eating together in the rooms of the workshop.
10. The participants gather in a circle. Evaluation of the performance and the entire workshop week on a scale of -5 to +5. What was the most beautiful moment of the week? Which experiences during the week were difficult/stressful?
11. Distribution of the certificates of attendance.

Summary

After both groups had decided what theme to develop one group (theme: "Football with Friends") developed a precise storyboard before starting to act, while the other group (theme "The Meyerhoff Family at Home") first developed the characters and the main conflict. The scene took shape through improvisation, analysis and improvement. The performances of both teams became very lively, with an enthusiastic audience who were thrilled from the beginning thanks to different kinds of guessing game and warm-ups that triggered a vivid dialogue between the actors and the audience.

For most of the participants this kind of working and performing was new, and they had never thought they could do such a thing. They gained new communication skills and practical knowledge in the field of theatrical exercises, warm ups and methods of acting. Also, the participants gained confidence in their own potential and were very proud of the work they had done together. Shy people lost their timidity and discovered unknown skills and talents. They commented on the trusting atmosphere, which made it easier for them to risk something and to communicate more openly.

Schedule of the performance:

1. The facilitator tells the children who we are and what is going to happen.
2. Four "frozen images", the children suggest possible interpretations.
3. Some participants show the children a short warm-up exercise while others prepare the stage sets.
4. The first play, "The Meyerhoff Family at Home", is performed.
5. The facilitator encourages the children to discuss the conflict depicted there and to suggest possible solutions.
6. The actors are introduced by their names.
7. The second play, "Football With Friends" is performed.
8. The facilitator encourages the children to discuss the depicted conflict and to suggest possible solutions.
9. The actors are introduced by their names.



Play\script 1 from Die Wille gGmbH Theatre workshop – developed by the participants

“The Meyerhoff Family at Home”

Characters

The Meyerhoffs, a German family:

Hannelore, the Mother, aged 40

Manfred, the Father, aged 43, works at the inland revenue

The twins: Maria, the Daughter,

and Martin, the Son, both aged 15

Hassan, a young Turk, Maria’s boyfriend and Martin’s school-buddy

Mrs Berg, a neighbour of the Meyerhoff family, aged 60

A facilitator, who announces the scenes and talks to the audience

Props: 5 chairs, a small table, shopping bags, bottles, a newspaper, some fabrics for decoration.

The Story

Scene 1:

Hassan visits the twins, Maria and Martin, at home. They are sitting in their room. Martin performs break-dancing for the two of them. He wants to take part in a contest entitled “Germany’s Next Superstar”. The young lovers, Maria and Hassan, are not very excited about his performance. Martin offers cigarettes and a bottle of beer; this is much appreciated by both.

Scene 2:

The three hear the sound of the key in the door of the flat. Hurriedly they hide their cigarettes and beer. The parents, loaded with shopping bags, come into the flat and bring the groceries into the kitchen. Then they come into the children’s room, sniff around and demand to know if somebody has been smoking. The kids deny it and Martin introduces Hassan, his friend and classmate who, he claims, has come to help him with his homework.

Scene 3:

The parents do not quite believe him. They go into the kitchen. The father sits down and starts reading a newspaper; the mother unpacks the shopping bags and asks her husband several times to fetch bottles of water, beer and juice out of the car. The father, annoyed at being interrupted, calls his son in to do it. Martin is angry because he feels he is the one who always has to do the chores, and he replies that his sister could do it just as well. Finally Maria and Hassan go out and fetch the bottles. The mother reproves her husband for constantly scolding the kids and for being too strict.

Scene 4:

Maria and Hassan come back and hide two bottles of beer. Later on, the mother notices the missing bottles. She goes into the children's room and confronts them. They deny having taken the bottles. The doorbell rings. The mother answers, Mrs Berg, the neighbour asks her for a short talk. The women sit down on the couch. Mrs Berg complains that the twins often listen to very loud music. The mother assures her that this will not happen again. On her way out Mrs Berg reports that she noticed Maria hugging and kissing a Turkish boy in the stairwell a short while ago. The neighbour leaves and the mother stays behind, confused and angry.

Scene 5:

The mother immediately tells her husband what she has learned. The parents are outraged and go into the twins' room, to confront Maria. A violent dispute unfolds between the daughter, the parents and Hassan. Phrases with xenophobic content are uttered: "My daughter and a Turk! That's unbelievable! Go back to where you came from!", etc. The twins stand up for Hassan, but he leaves the room angrily, swearing and returning insults. Maria follows him: "I am going with you, I can't stay here any longer!" The parents try to detain her. The brother, Martin, stays behind, saying: "And again I am alone, falling between two stools!"

Scene 6:

The facilitator conducts a dialogue with the young audience. He or she asks them about what they think the characters felt in the conflict situation just enacted and whether they have any ideas about how the conflict could have been resolved more effectively. This usually leads to the topic "Can punishments solve conflicts, or might there be other ways?"

Play\script 2 from Die Wille gGmbH Theatre workshops - developed and written by the participants

“Football with Friends”

Characters

A German family:
Elvira, the Mother
Nina, the Daughter
Jochen, the Son

Mehmet, a young Turk, the best friend of Jochen

A facilitator, who announces the scenes

A sports commentator and a talk-show host

Props: 3 chairs, a small table, a TV—frame, a mobile phone, German and Turkish flags, baseball caps for the boys, scarves of the football teams, remote control.

The Story

Scene 1:

The door bell rings. Mehmet visits Jochen at his home. The two of them go into the living room, where Nina is talking on her mobile phone.

Scene 2:

The Mother, Elvira, comes into the living room, bringing food and drinks and griping about football.

Scene 3:

Mehmet, Jochen and Nina are quarrelling about the TV program, the boys stand up to Nina. She goes to her mother to the kitchen, complaining about them. The mother re-enters the scene, again griping about football.

Scene 4:

High tension atmosphere in the living room: Mehmet and Jochen are watching the football game between Turkey and Germany on TV. They are very excited. The first goal is scored by the Turkish team. Nina enters the room and thinks that the goal was scored by the German team. Mehmet is delighted. Jochen disappointed.

Scene 5:

The sports commentator (an actor holds a frame in front of his face, simulating a TV—screen) comments with mounting excitement on the progress of the game:

"1:1; 2:1; 2:2 in the 80th minute!!! 3:2 for the German team in the 90th minute!!!"

Scene 6:

Nina and Jochen are happy that "their team" has won the game. They hug and dance around and are overjoyed. Mehmet is angry that his team lost the game. He can't share the happiness of his friend. He refuses the food on offer, potato salad, as being a typical German dish: "I hate potato salad". Jochen cannot understand why his friend does not share his pleasure. Finally, he also becomes angry and retaliates: "Scheiss Döner" (doner kebab sucks too).

Mehmet leaves the apartment, banging the door.

The commentator: "The German team has all the luck!"

Scene 7:

Talk—show studio

The talk—show host appears with his guests Mehmet and Jochen. He tries to reconcile the friends who became enemies by watching the football game. Mehmet and Jochen finally make up, shake hands and embrace.



Die Wille gGmbH, Berlin

Die Wille gGmbH, Berlin, a nationally recognized organisation for work with children, youth and adults, has been active in the promotion of education, vocational training, culture and employment in the last 30 years. Its main goals are to support youngsters and adults to improve their individual occupational chances and life perspectives. For that cause a large scale of interventions and activities for occupational preparation and vocational training are implemented. Furthermore, Die Wille gGmbH is engaged in intercultural and interfaith projects and cooperates with institutions and representatives of Christian, Jewish and Moslem faiths. Die Wille gGmbH is an organisation with a great deal of expertise in training activities involving disadvantaged youth and adults and in train-the-trainer workshops. In this context Die Wille gGmbH has available special forms of expertise in enhancing key qualifications creative and artistic instruments. Die Wille gGmbH cooperates at national and international level and is experienced in the development and management of transnational projects in various fields of education and training.

Role of the Die Wille gGmbH in the CVE project

- Setting up CVE Pilot Workshops, bringing in its expertise in integrating creative teaching and learning methods into occupational preparation and the vocational training of disadvantaged groups
- Organizing an international Grundtvig course presenting the new methodology, based on rich experience of running train-the-trainer workshops and an excellent record including many trans-national educational initiatives
- Contributing to the organisation of the international conference, drawing on the academic skills of key staff
- Full involvement in other tasks, especially in the dissemination campaign, using its extensive network of national and international contacts established over the last 30 years.

Sources and contributions

Many descriptions were taken from pilot workshop documentation written by Hanna Blößer, CVE monitoring expert and Barbara Kuhn, CVE workshop facilitator from die Wille gGmbH.

Barbara Kuhn and Hanna Bloesser corrected and enlarged the text.

Thank you.

Poland





W. MORUN
2008







Where: **Grodzki Theatre Association, Bielsko-Biała, Poland**

What: **CVE workshops, November 2007—June 2008**

Who: An integrated group of learners with physical or mental disabilities and senior citizens, consisting of men and women in equal proportions. The youngest participant was 23 and the oldest 75! Some beneficiaries worked at a sheltered enterprise (Vocational Rehabilitation Unit), others were unemployed or retired. Most of them had had no opportunities in life for study or attending further education courses. Many of them brought their knowledge and expertise to the class, giving encouragement to the rest of the group.

Expectations: The group wanted to spend their free time in an interesting way, learn things that are useful in life, gain some knowledge and find friends.

From the workshop participants:

Despite the fact that I keep in touch with the disabled community, here I understood many things, watching and listening. I was deeply moved. People benefited a lot from the workshops. It was not only a question of passing on knowledge but also of being together and creating. Celina

In the club for persons with mobility limitation I learned that there were such workshops. I broke new ground here. I like activities in which a lot is going on, e.g. philosophy. It was very interesting. Now I know how much I still do not know. At home many a time I reach for materials from our workshops; I look through them, pore over them and learn from them even more than I do during our classes. I am glad that somebody thinks about me and that, old as I am, I can come to the Grodzki Theatre. Eugeniusz

Let's celebrate St Andrew's Night

In the first month of the workshops the attendance was rather low - only 4-5 participants attended some classes. This problem was overcome through organizing group events (celebrating St Andrew's Night and Christmas Eve), which created a magical atmosphere and contributed to the group bonding. During one activity, introduced by Renata, our monitoring expert, the participants passed round a mandarin, telling what they wished for from the

next year. The oldest person in group confessed: "I am 75 years old and I have never experienced anything like this before."... The numbers increased and from January there were on average 9-10 participants at each workshop, out of 12.

The diversification of the group in terms of their knowledge and skills was addressed by a person-centered approach in teaching. If someone didn't want or couldn't do a certain task in a drawing, they could describe it in words, or the other way round. Slides, pictures and photographs were used very often during educational classes to illustrate some pieces of information. Physical exercises were introduced during theatre workshops — games, fencing, marching, etc. They made all participants more active and improved their self-belief.

After half a year of intensive work (meeting twice a week), the group became a bit tired. Some participants complained that they had to do given tasks ("Oh, no! Writing again!"), but stopped mentioning that they couldn't do it or were not good at it. Towards the end of the course, the group became anxious before their first public performance, but relaxed over some integration exercises like singing Polish campfire songs or acting out humorous scenes from the Brothers Grimm fairytale "Musicians from Bremen", where animals — amateur singers — successfully performed. It was also helpful to watch a performance by another group run by Grodzki Theatre. The biggest problem at the end of the course was that the group wanted to continue, but thanks to new funding it is still going on!

From the workshop participants:

We didn't take many things at school; one heard something, but not accurately. Here we got to know everything in greater detail. Everybody took active part in the classes.

Basia

I didn't know anything about theatrical arcana and here we learned what the theatre looked like on the inside: the circle, trapdoors... I am definitely more courageous: during theatre workshops I had to prove what I was worth. I am not afraid to talk to people or pass something on to them. Courage and knowledge.

Urszula

A never-ending legend

Whenever I visited our group as an observer, I was always struck by the cordial and warm atmosphere during educational and theatre workshops. I was always greeted like a friend, one of the group, and therefore became a learner myself — studying the map of Europe, finding out how Roma people travelled across Asia to Poland, reading German fairytales and discovering how to make a puppet out of a scarf... Inspired by the wide range of subjects the group studied — whole centuries of knowledge, I even wrote a poem for them summarizing our course, which was used for revisions. The group was very happy that I would be editing a book about their workshops. They agreed to be interviewed by Maria Schejbal, the Coordinator, and me, telling us what they gained from the project. We also accompanied them during different events organized spontaneously by the participants and our team — Christmas Eve, St Valentine's workshops and a grill party...

It was a pleasure to watch how a group of people constrained by age or illnesses became so creative and open to different forms of the arts. This manifested itself through stories, scripts, poems, drawings and music created by the participants. One person, who, at the beginning, claimed that he couldn't act, was encouraged by the arts instructor to do some puppet animation. To his great surprise he managed to create an etude and the group liked it very much. An elderly person, who was very reluctant towards artistic, expressive activities and had never drawn anything before, started doing so and claimed that it made him feel better. The exercise of thinking up other episodes of the legend about the foundation of Vilnius got three senior citizens so involved that after the class they walked home together, developing and making up the story all the way there!

All participants contributed during discussions and most of them decided, spontaneously, to prepare presentations of their interests and shared their knowledge and passions with the others, taking prominent positions as group leaders. The presentations varied in terms of subject and form — from informal talks on visiting Lithuania's historical places and looking at photos of previous theatre courses to mini exhibitions and poetry readings and animated discussions about paintings by Klimt and Van Gogh.

I am convinced that all participants developed their social and cultural competences and, most importantly, learned how to learn. Their personal

development was especially visible through the prepared theatre performances. The participants decided to create a play on Lithuania, as its history and culture is not that well known in southern Poland. The group wanted to learn new things, but also to present some legends from our neighbour and partner in the project to the audience. The play "The legend on the Grand Duke Gediminas" had its premiere during our annual Festival of Small and Big in May 2008 on the main market square of Bielsko-Biała, and it was very well received by the Festival crowd. The actors used costumes and decorations, including the auroch (a medieval wild ox), which took them almost a month to prepare! The group became so motivated by their achievement that they decided to add extra scenes to their second performance. It took place on 28th June 2008 during an event organized by the Town Council. Some participants who didn't take part in the first show were brave enough to perform, for the first time in their life. The members of the group also took part in the inauguration parade of the International Puppetry Festival on 24 May 2008, dressed up in their costumes and animating the animals they made (the gigantic ox-auroch and the iron wolf). It's a shame you were not there to see it! I was most impressed.

I am very happy that some participants had the opportunity to go to Lithuania after the CVE workshops ended. We managed to obtain funding to take five group members to our international CVE conference held in Vilnius in November 2008. Not only did they participate and help during workshops for adult educators, but they also presented their play about birds in front of the conference audience. And visiting Trakai, the old capital of Lithuania, which they had learned about during our workshops, was the best 'knowledge assimilation' we could have imagined!

From the workshop participants:

The workshops were varied: knowledge and the theatre. We concentrated on Lithuania and there a performance emerged. Everything was run casually, humorously. Everybody had the right to say what they thought or felt. For me this is a continuation of the process of opening up, changing through cooperation with people.

Alina

You can learn a lot here. The atmosphere is nice. I am happy that I could write something.

Piotr

An interview with Jan Chmiel, chairman and theatre instructor at the Bielsko Artistic Association Grodzki Theatre

Agnieszka Ginko-Humphries — Let's talk about the beginnings of the workshops. How did you manage to integrate such a varied group?

Jan — The integration of the group was achieved through various theatrical activities that I have been employing for years. Some of them proved more, and others less, effective. The group integrated to such an extent that after the end of the workshops they still want to work together and put on a play! At the end of the project the persons who used to look at it with disbelief got active. Some of them surprised us with their sprightliness, e.g. Eugeniusz, during and after the performance. Another participant, whose views on art were very individual and who wanted to impose his point of view upon others, also underwent a metamorphosis and changed from a dominant person into an equal group member. All the participants developed a lot.

Are there any group integrating/bonding exercises that you could recommend to other instructors?

Jan — I would be reluctant to make predictions and give a list of exercises that would work with any group. Everything depends upon the circumstances and upon the time when a given exercise is introduced — whether at the beginning or after a month's work... The integration/bonding of the group should result in its members' feeling comfortable with each other and not noticing the differences between, for example, an able person and a disabled one.

What did you start working on first? I remember that you wanted to draw the group out from behind the tables, raise them from their chairs.

Jan — As I travel around Poland with theatre workshops, I often come across stereotypical thinking about the theatre. Theatre workshops are associated with handing out texts, memorizing them and acting the situation out on stage — workshop activities end there. I begin from getting to know group members and their getting to know themselves and their potential. Activities of that kind allow one to look at the theatre from a different perspective and focus on the dormant skills everyone possesses. I am careful not to do anything against anybody's nature. For example, in a group there can be

a very intelligent and well-mannered person who would not feel good playing the part of a villain. *Primum non nocere* — first do no harm!

How can involvement in the theatre be useful in everyday life?

Jan — The theatre can help in difficult situations, e.g. in dealing with issues in offices, shops or with neighbours. People get more self-confident and learn self-presentation: how to put oneself across in the best possible way, how to sell oneself. Many of us aren't able to talk about ourselves in a positive manner. We feel that this is against our nature. Thus, I introduced pair work where the participants were to talk about a given person as if they had been him or her. This exercise worked out very well and we repeated it in various configurations throughout the workshop unit.

How did you and Piotr — the educational workshop instructor — cooperate to link your workshops thematically ?

Jan — During the first stage we were looking for a common path. Yet, we kept exchanging information on what we had been doing during our workshops. The turning point was the decision on preparing a performance about Lithuania and acquiring knowledge about that country. Then the two workshop units started "walking hand in hand", complementing each other. The participants began to modify the script of the play under the influence of educational workshops and the knowledge they acquired. New information drawn from Piotr's workshop was added. I would love the group to be able to go to Vilnius, to see Trakai...

During your workshops, education and the theatre intermingled. The participants learned object animation, stage setting and prop making, e.g. making a gigantic aurochs. They learned vocabulary connected with theatre history. Regular repetitions of material from the other workshop unit took place...

Jan — At the beginning of the repetitions, when I asked them what they had been doing during the previous workshop with Piotr, they wanted to "brush me off": "We were reading something about Lithuania." But I went on asking: "And what were you reading?" They answered: "legends about Prince Gediminas". Then I asked them to tell the legends to me. I had to draw information out of them. They wanted to get the question over with as soon as possible and move on to something new. I tried to introduce a repetition

method that would force them to use full sentences to talk about the previous class — what was happening at the beginning, in the middle and at the end — to grasp full stories. Of course, it depended upon the possibilities of the participants. Some of them answered in pairs. They complemented each other. The script of our play emerged just from storytelling — I suggested what could be happening in particular scenes and the narrator translated it into his own language, creating a tale. He supplemented certain scenes and abridged some others, and that was very interesting, too. He is a very intriguing actor, for he does not always agree with the director. That was a creative activity and not a reproductive one. His part was very difficult. It consisted of improvisation. Many professional actors would have run into difficulties here without a written text. All the elements that we were practicing during our workshops, even object animation, gave the participants a sense of security in understanding the theatre, led them to self-realization and artistic, creative fulfilment. People have plenty of hidden talents.

So what the actors did on stage was just improvisation?

Jan — Yes, but it was a thematic, controlled improvising. I was also careful to introduce humorous elements into the script, because laughter is an element of education, rehabilitation and integration. It binds a group together, which doesn't mean that it may be abused. If the situation so requires, one must be serious. Classes that are only serious can be taught e.g. in a theatre school, where students want to become professional actors. We reach our goal through fun. The group created the performance in a convivial, facetious atmosphere. Sometimes I had to discipline them! It could be seen that they felt very well together: they were getting to know each other, they talked with each other after the workshop.

What is the theatre to you?

Jan — Till this day I remember some words of one of the actors of my Olzówka group from a Mental Health Outpatient Clinic. He told me that he had been dreaming about stepping on stage and acting since he had been a child. The theatre is magic. Suddenly a group of ten people of various ages, with various ailments and life problems, gets together, and want to practise. If you accosted somebody in the street and asked them to act in a performance, they would say: 'Get lost!' And here, in a group, on stage, an extraordinary thing is happening: a unity of action.

And yet, the preparations are accompanied by arduous work, such as, for example, creating the set and props. I remember that our group was working on one thing — a huge aurochs — during four workshops. You said that they had to learn to do something from the very beginning till the very end.

Jan — We started from the stage of designing a project. Some participants were drawing on their own, while others needed some image, e.g. a print from an encyclopaedia, to see what such a wild cow looked like. Many activities were of educative value, e.g. it turned out that some people had problems using a ruler, and measuring 10 centimetres was a challenge. For me this was a surprise. Often an able person may not notice that something is a problem. But for constructing the aurochs, I would have never learned about that.

During these activities there was a crisis. Some participants erased their drawings of aurochs, claiming they could not do it..

Jan — Then I kept repeating to them all the time that everybody had his or her own aurochs. To the next workshop they brought ready works they had drawn at home! You may not draw like Leonardo da Vinci but you need to try everything. The workshop served the purpose of discovering various things, learning the ropes of the theatre: designing and making the set/props, technical and logistical matters, not to mention the theoretical aspect. For example, the group was learning vocabulary related to the theatre — from the prompt-box through the orchestrion to the circle, and what the difference between a set designer and a scriptwriter is. That vocabulary was taught in the form of a game. We constructed one interminable sentence and everybody added something to it. "To the theatre there came a director and ..."

After four months of integrating activities the group moved to preparing a performance about Lithuania. When is the right moment to start working on a performance?

Jan — The workshops only lasted for eight months, so the work on the performance was intensive. We wanted to add elements connected with Czech and German literature but we lacked the time. We concentrated on Lithuania, for in the south of Poland the legend about Gediminas is completely un-

known. Combining arts and education worked out very well here. It allowed the group to acquire theoretical knowledge of the history, culture and art of Lithuania. Acting out the legend about Gediminas solidified the participants' knowledge. If they are asked in five years' time how Vilnius was founded, they will know the answer. After purely educational, theoretical classes such knowledge "evaporates".

What is worth remembering when working with a theatre group?

Jan — You cannot set very high standards. People have to take part in the activities of their own free will, without being pushed. Still, theatrical work with a group should end with a performance. During the activities, the need to show one's work to others rather than hiding the script in a drawer arises. For the CVE group, becoming known in the local community and acting at such an important city event as the Festival of 11 Listopada Street was a distinction and a fulfilment. They acted for their town.

I want to give my regards to the whole group and I wish them artistic and personal success.

July 2008

An interview with Piotr Kostuchowski, instructor of educational workshops at the Bielsko Artistic Association Grodzki Theatre

Agnieszka Ginko-Humphries - Please, tell me about the beginnings of your work with the group.

Piotr - The beginnings were not really hard, but the atmosphere was a little stiff. It was correctness without being sure of what is behind it: affinity or just conventions... The work at the workshops required being active, and there were not that many volunteers to take the floor. Only when the group bonded and became a circle of kind people, friendly towards one another, did the classes gain momentum and everybody become more involved. The final workshops proceeded so quickly that the participants were wondering anxiously what would happen next, what we would do afterwards. Still, the

preparations for the performance “Gediminas’ dream about an iron wolf” were so absorbing that not much time was left for sad predictions.

What changed in the participants during the workshops?

Piotr - They developed their inherent potentialities, became more creative, courageous and open to new experiences. The most important thing, though, was that they awakened or strengthened their curiosity about the world and, consequently, their willingness to get to know it, i.e. to learn. Whereas at the beginning of the workshops they were mostly recipients of art, in the end they became people who wanted to and did create art. Thanks to that, for example, it was possible to conduct effective educational workshops concerning the culture of Lithuania, aimed at gathering material that would allow for the preparation of a historical play about the foundation of Vilnius. The desire to stage that performance, i.e. to create a work of art, was the driving force behind the actions of workshop participants.

What does the new CVE (cultural vehicles in education) methodology do to you?

Piotr - It is an optimism-inspiring means of educating adults! I can see the essence of the method elaborated in CVE in the spiral whose successive elements are: an aesthetic object, the knowledge needed to create one’s own art object, a new aesthetic object... We begin from a recipient of art, so that him/her can become a creator and a more competent recipient. This, in turn, gives strength for further contact with art and with the world on a higher level of understanding of art, the world and oneself. Such a situation may be, and was, in fact, used as a driving force for subsequent actions. This cannot be done without the knowledge of and information about what we want to present. These components need to be introduced and learned. This is a moment of education. To prepare a performance about Gediminas, one should know what clothes medieval Lithuanians wore, what they believed in, how they lived and, what is most difficult, how they thought. One needs to learn the principles of movement on stage or in the open air. Only such knowledge makes it possible to create a work of art.

What specific methods proved effective?

Piotr - What were effective were activating methods. The ones I used most frequently were: discussion, case study, brainstorming, the classical prob-

lem-solving method, the role-playing method, drama and mind maps. Usually one of these methods prevailed at a particular workshop; yet the methods intermingled and blended. Also lecturing methods, such as a talk, a presentation, a lecture, group work or pair work, were used. The effectiveness of workshops depended to a great extent on using experiences of workshop participants, stirring up their emotions and, most importantly, indicating the aim of the educational effort undertaken. The pragmatic dimension of the classes - 'I am learning to prepare material for acting' - was indispensable. It very often led to the creation of a mini version of an art object at educational workshops — a creative story, shanties, singing, a drama scene, an artistic reading-through of a text.

Did creative elements make the participants more involved in the activities?

Piotr - Yes. After one of the workshops, on the way home, they discussed how to prepare a drama scene. What will happen? What are the characters really like? The participants often held conversations about the classes. Coming to the workshops, they frequently had ready questions or solutions to the problems addressed during previous classes.

What did you find challenging?

Piotr - The biggest challenge was to make such a diverse group of persons with various problems and disabilities interested in education. The innovative idea of the project opened up possibilities for new forms of work, which I tried to elaborate and employ; still, I could only assess their value at the end of the workshop activities. This dispersal in time really put my intuitive belief in the rightness of the chosen way and the effectiveness of the applied means to the test.

And the most beautiful moments?

Piotr - They were numerous. Many a time workshop participants showed their warmth and bestowed their trust on me. At the first meeting after the New Year the group declared that they had been bored without our meetings and were happy to get together again. At the end of the meeting I asked the question: "Was it worth working so hard?", and they answered in unison: "Yes, it was. Where shall we meet when this project is over?"

December 2008

Selected workshop proposals

Lithuania in the Middle Ages – working on a play

During our CVE workshops the Lithuanian block took four months. The group was studying the history and culture of Lithuania in depth during the educational unit, and acting out their knowledge during theatre workshops. For the purpose of this book the most successful exercises were chosen and described in a shorter didactic block.

| | |
|--------------------------------------|---|
| Subject of the unit | Preparing a play on Lithuania in the Middle Ages |
| Competences (key Lisbon competences) | I Communication in the mother tongue V Learning to learn VIII Cultural awareness and expression |
| Practical skills | I 2. Participating in discussion I 6. Creating literary works (as group work) V 5. Critical thinking – comparing information from different sources |
| Pedagogical aim | Building a sense of self-worth and seeing oneself as citizens of the world, who have common values and destiny, making the participants more active, improving their well-being, working on presentation skills |
| Methods | Group work with materials, searching for relevant information, editing work, creative task - writing a theatre script based on a legend, teaching and practicing fencing, brainstorming, summing up information, drama exercises |
| Didactic materials | Texts – Lithuanian legends, especially about establishing the town of Vilnius (for example “On the Iron Wolf” and “On Lisdejko”), a flipchart or a board, materials on Lithuanian Medieval history, slides about chosen aspects of Lithuanian culture, information on an auroch (wild ox) toy swords, mops, materials for making stage props and costumes |
| Duration | 5 Days/Sessions |

A description of the activities

Day 1

1. Informal talks with the group. Asking about their expectations from the workshops.
2. Discussing preparing a play on Lithuania. What do we know about that country? Brainstorming and writing the information down on a flipchart. The instructor underlines the importance of gathering and extending the knowledge needed to prepare a play on Lithuania.
3. Known and unknown Lithuanian legends. The participants are divided into two groups. Each group gets some texts of Lithuanian legends and information on Lithuania and Vilnius. They are supposed to divide the material between one another, skim it and share the information obtained.
4. The groups share their discoveries, selecting two legends to study in detail (“On the iron wolf” and “On Lisdejko”). Lisdejko was an archpriest, who helped Prince Gediminas to interpret his dream about an iron wolf — it was a sign that a town had to be founded there (Vilnius), which became the capital. Prince Gediminas was a very brave ruler — he won a fight with highwaymen and a wild ox — auroch. Participants read the legends.
5. Sharing the acquired information about the legends.
6. Writing the script of a drama about the founding of Vilnius (10—20 minutes of playing). On the basis of gathered information the group, together with the instructor, writes drama scenes and add their own episodes developing the legend. The text may be entirely written out and or just drafted, leaving some space for improvisation. If participants are worried about remembering the text, a narrator may be brought in (a Master of Ceremonies), to introduce the characters and explain to the audience what would be happening. The actors may play without words.
7. Role casting. The instructor together with the group decides on who will play the main characters. Participants who are a bit reluctant or shy could take small roles, for example, the highwaymen who attack Gediminas or the court people, who follow the Prince.

Day 2

1. A warm up exercise - fencing. The instructor shows 4 basic positions of attack and defense. Each participant is invited to fence with the instructor. The whole group applauds the show. If there is a visually impaired participant, the instructor explains the sword positions comparing them to different hours on the clock. The show finishes with a fencing fight between the instructor and the best participant to the applause of the group. The fencing scenes could be used in the play - in the fight between Gediminas and highwaymen.
2. Who were Gediminas and Lisdejko? — the group gives feedback to the instructor on the last educational class (Lithuanian legends): the information and their attitude towards it. What was interesting, what was difficult?
3. Reading out the prepared script of the play. Choosing one episode to improvise on, for example a love scene between the archpriest Lisdejko and a young lady, a local beauty.
4. Play scenes using mops. The group leader demonstrates how to animate this kind of 'puppet'. This humorous exercise prepares the group to act out scenes from the legend about the founding of Vilnius. The participants are free to choose whether to use puppets (mops) or act with their own bodies.
5. Acting out love scenes. One pair of participants is invited to improvise a scene of a meeting between the archpriest Lisdejko and a young lady he fell in love with. Then another pair performs the scene. The rest of the group forms an audience and applauds the improvisations. The instructor praises the actors: their creativity, natural postures and individuality. He discusses some aspects of role development — choosing the right cast, using the individual talents and skills of an actor, working on body language, looks, understatement and pauses. The instructor tells the group that other participants will improvise during the next theatre class.

Day 3

1. Discussing the last meeting. What did the participants enjoy most? What was difficult?
2. A short talk of the instructor on discovering historical truths about different epochs: studying the living conditions, everyday life, customs,

clothes, buildings and historical events. The most difficult aspect for historians is re-creating the mentality of people. A short discussion with the group on this subject. What were the people like in the Middle Ages in Central Europe?

3. Lithuania in the Middle Ages. The instructor shows some slides and pictures to the group about life in Medieval Lithuania (rulers, ordinary people, nature), discussing cloths and weapons from those times. What could be used for the performance? Brainstorming. The instructor encourages each participant to think of his or her costume.
4. What could represent an iron wolf and an auroch? Should they be symbolic or realistic? What kind of animal was an auroch (wild ox)? What did it look like? The instructor asks the participants to try to find some information on the animal as their homework (on the internet or in an encyclopedia).
5. Discussing the plan of the performance. How will the space be used? What convention will the play be in (historical/realistic, factual, humorous, symbolic/abstract, visually grasping — like a happening)? How will they show the establishing of Vilnius (a signpost with the name, a picture, words)?
6. Practising chosen scenes from the play. The instructor praises the participants, underlining their skills and individual talents. He/she together with the group suggests possible improvements to the scenes and sometimes demonstrates different ways of acting depending on interpretations of that episode.
7. Deciding what materials need to be brought to the next workshop for stage props and costumes.

Day 4

1. A warm up exercise with a box of matches. A face is drawn on one side of a box of matches (eyes, nose, mouth), which becomes Mr Match. The box is lying on the table and each participant, in turns, animates it — makes it wake up and “walk” around the room establishing contact with the audience. The animator is not supposed to say anything, only noises are allowed. He/she should not act too much with his/her face, otherwise it creates a competition to Mr Match (people will be distracted).
2. Practicing scenes from the play. Improvising, trying out the best ways to present the story.
3. Rehearsal of the whole play.

4. Making/preparing decorations, stage props and costumes. Dressing up for the second rehearsal.
5. Acting out the whole play. Discussing what worked and what could be improved.
6. Sharing feelings and thoughts before the next day when the participants will perform in front of an audience.

Day 5

1. Warm-up exercise. Imagining what it will be like at the end of the performance. The participants close their eyes and imagine the scene when the audience starts clapping. How am I? How does it feel when the audience is clapping? What is it like standing in a group after the performance? Sharing one's thoughts and feelings with the group.
2. Dress rehearsal.
3. Inviting the audience to the play/going out to the place of performance.
4. Summing up the day with the instructor. Informal talks.

Feeling safe and appreciated

Writing the script of a play on Gediminas and Lizdejko made the group very active and highly motivated. It allowed them to use the knowledge acquired in a creative and practical way — they started thinking seriously about preparing a performance about Lithuania. This task was also very enjoyable and inspiring for the participants and certainly built up their sense of self-worth.

The task of skimming through many texts turned out to be too difficult for the beneficiaries, who read everything very carefully and could not focus on the relevant information. Choosing two legends to study organized their work and they were able to fulfill this task with ease.

The participants reacted with joy and openness towards all the suggestions and instructions of the group leader. The exercises made them more active and secure. Some of them asked about the planned public presentation with interest, some expressed their fear. They were creative and spontaneous during the workshops, but a bit anxious about performing for "strangers". The instructor discussed the feelings of the group and the form the performance would take, which would be "safe" for everyone. The group perfor-

med in May during our annual Festival of Small and Big, and it was so successful that they decided to repeat their performance in June at an event organized by the Town Council.

Roma history and culture

This workshop proposal was based on two meetings of the Polish CVE group, which were summarized and shortened.

| | |
|--------------------------------------|---|
| Subject of the unit | Where have Roma people come from, where are they going, what have they given us? |
| Competences (key Lisbon competences) | I Communication in the mother tongue V Learning to learn VIII Cultural awareness and expression |
| Practical skills | I 6. Creating literary works: prose and drama (as group work) V 7 The ability to summarize information VIII 6 The ability to notice the influence of European national cultures on one another |
| Pedagogical aim | Developing an attitude of openness and creativity. Relations between nations as a source of wealth. |
| Methods | Reading texts, group work, creating a theatre script. |
| Didactic materials | Information on the origins of Roma people and their language, geographical maps of Asia and Europe, a text in Sanskrit, a Roma fairytale, hats, bracelets, beads, shawls, skirts and other clothes to dress up as Roma travelers. |
| Duration | 4 hours (4 x 45 minutes) |

A description of the activities

1. The main theme — Roma people and culture. The participants receive some sheets with information on Roma people and are asked to read it carefully. A discussion on the origins of Roma people and their language. Looking at a text written in Sanskrit.
2. The educator hands out maps of Asia and Europe and gives people a task to perform: to draw the route of the Roma journey to Poland. He encourages everyone to use the information from the text they have read and explains how to use geographical maps. He talks about scale and how to establish real distances, for example, how to compare the distance travelled of Roma people to the length of Poland.
3. Roma fairytales. The instructor hands out a text of a Gypsy fairy tale and asks the participants to read it quietly. The second reading is aloud — everyone reads it out one after the other. The educator emphasizes the importance of voice modulation and stressing relevant words.
4. An analysis of the fairy tale — the whole group discusses the story and compares it to well-known fairy tales by Andersen and the Brothers Grimm. They look for similarities and differences, for example a snake is a positive character in the Roma story, unlike in the Danish, German or Polish fairy tales.
5. A change of scene — a theatrical exercise. The educator proposes experiencing traveling in Gypsy wagons to the group. First, they must dress up as Roma people in colourful skirts, shawls, etc. They arrange chairs in a such a way as to create a wagon train. After everyone has taken their seat, the traveling begins: the participants talk about what they can see on the road and what landscape they pass by. The whole group should be involved in making up episodes of their journey and many interesting ideas can generated, for example: “suddenly a child runs into the road and his mother is running after him”, “I can see a meadow where we can make our camp”. The story naturally wind down when the participants decide to stop their wagons. They ‘make a camp fire’ and sing some traditional songs sitting around it.
6. Gypsy fairy tales — continuation. Everyone goes back to their seats and together they make up a Gypsy story using key words from Roma culture like: “violin”, “freedom”, “eagle”
7. The instructor tells another Roma fairytale, for example a story about the birth of music (how a violin substituted for the rustling of a forest)
8. Summing up — the group facilitated by the instructor revises the know-

- ledge obtained during the workshop: where the Roma people came from, when they arrived in Europe, what is their cultural heritage (music, dance, fairytales, freedom as their greatest love)
- 9 Discussing the workshop. What did they enjoy? What else would they like to learn about Roma people?

The leading topic (the history and culture of Roma people) is placed in a wider context in line with the assumptions of the CVE project:

- intercultural issues
- tolerance and openness towards 'others'
- multidisciplinary knowledge: elements of history, geography, literary criticism, storytelling
- artistic elements and creativity used as motivation mechanisms

Let's go!

The elements of education and art were well balanced and complemented each other, all of which made the meeting very dynamic and involving. The first part was strictly educational — the participants had to study a text, analyze it and make use of the information contained there in practice (drawing the route of the Roma journey, discussion). A significant element of the first block was an exchange of information between participants. Some of them had some knowledge about Roma people and they shared it with others, verifying and extending what they knew. The idea of the educator — a didactic move, to hide a 'trap' in the text (one page of it was photocopied twice) worked out very well. Those who were reading the story were careful enough to realize that there was a mistake in the pages and the instructor used this opportunity to emphasize the importance of being an alert and attentive reader.

Another good idea was to rearrange the space of the workshops and move to the Gypsy wagon train. The educational aims were disguised in theatrical form. With new scenery it became easier and more interesting to use one's imagination and spin a tale. It was also good fun for everyone to dress up. We found appropriate clothes in the Grodzki Theatre storage room, and I lent my shawl, beads and bracelets to the ladies.

Remarks for the participants: "I enjoy the theatrical workshops very much, but I also try to make use of educational meetings, although my memory is

not so good. I take all the materials home and keep studying them.”
 “Thanks to the workshops we tidy things up in our heads”

Great Discoveries and the history of sailing

This workshop plan was based on an educational unit and some follow-up activities of the Polish group.

| | |
|--------------------------------------|---|
| Subject of the unit | History of Great Discoveries –navigare necesse est |
| Competences (key Lisbon competences) | III Mathematical competence and basic competences in science and technology V Learning to learn VIII Cultural awareness and expression |
| Practical skills | III 3 Seeing science as a foundation for technology V 2 Developing curiosity towards the world VIII 7 The ability to take note of other nations and cultures |
| Pedagogical aim | Group integration, increasing their motivation to learn and develop, gaining specific knowledge |
| Methods | Working with a sea map, working with a text, problem solving exercises, acting, singing |
| Didactic materials | Information on the Great Discoveries, contemporary and historical sea maps, texts, slides of sailing ships and sailing routes, information on pirates, clothes and materials, which can be used for pirate costumes, texts of sea songs |
| Duration | 8 hours (8 x 45 minutes) Two sessions |

A description of the activities

1. Great discoveries and the history of sailing. The instructor gives basic information on discoveries and discoverers (sailors) to the group. He discusses 'the newly found' territories and countries (culture, language, when it was first discovered by Europeans). He checks the knowledge of the group, puts it in order together with the participants and adds some information.
2. How did people sail in the old days? How do we sail nowadays? The group leader talks about the rules of operating sailing ships and points to differences in sailing in the sea, lake and river. He underlines the importance of team work: "the fate of the ship depends on the crew". He explains basic terms such as: a course following a compass, nautical mile, degree of longitude and degree of latitude. He draws different winds and talks about the rules for charting a course when sailing.
3. Pair-work. The participants are given photocopies of maps of the southern Baltic sea, rulers and protractors and a task of charting a course between Łeba on the Polish coast and Kalmar on the Scandinavian coast. The instructor gives them additional information and assists participants who have some problems with the task.
4. Winds and sailing courses. The instructor draws and discusses different kinds of wind: variable wind, cross wind, tailwind and headwind. He asks one of the participant to sum up the information to make it easier for the group to understand everything.
5. Pictures of sailing ships. The group looks at slides of a variety of historical sailing ships. The leader points out the characteristic features of each of them.

Day 2

1. Revision of knowledge acquired during the first day — a quiz. The instructor divides the group into two competing teams. Each team receives a sheet with some questions about Great Discoveries and the history of sailing. The participants read out their answers.
2. Pirates. The instructor hands out some information about biographies of famous pirates. The participants read out the information one by one, practising public reading.
3. Dressing up as pirates. The instructor and the participants put on clothes and materials, which can be used for pirate costumes.

4. Preparing sea scenery. The group makes a ship out of chairs and prepare themselves to sing traditional sailing songs.
5. The instructor hands out the texts of the songs. The group practices singing with texts and then freely, with no text.

Where are we sailing to?

Looking at maps from the 16th century allowed the group to understand how much there was to discover. When they had to chart their own course sailing at sea, the group panicked. Yet, through pair work supervised by the instructor, every single person drew their own course and the atmosphere at the end of the task was euphoric. This challenging task had some symbolic significance — sailing and great discoveries had been successfully related to the self-discoveries and efforts undertaken by the workshop participants.

Using different elements of art (pictures of ships, theatrical dressing up, singing) made the unit very interesting and enjoyable for the participants. Not only did they learn about historical facts (Great Discoveries, biographies of sailors and pirates), but they were also able to relive and experience them through charting their own 'voyage' through the Baltic sea and acting out being pirates. The educator, Piotr Kostuchowski, was a qualified sailing instructor and he talked about the sea with real passion, sharing many anecdotes with the group. The participant asked him about the possibilities for sailing in their region and declared a willingness to do it as a group.

Grodzki Theatre Association, Poland

The Bielsko Artistic Association Grodzki Theatre (Bielskie Stowarzyszenie Artystyczne Teatr Grodzki) was founded in 1999 in the town of Bielsko-Biała (southern part of Poland, 100 km from Cracow, 60 km from Katowice, 30 km from the Czech border).

Since 1999 it has run educational and artistic programmes for vulnerable social groups, including people with disabilities, children and youths at risk, elderly people, victims of alcohol and drug addictions, improving their educational and vocational opportunities. For the last seven years it has organized training sessions for about 1000 teachers and adult educators, as well as publishing 8 instructive books, preparing 7 films and distributing 14 issues of its educational magazine.

In the last five years Grodzki Theatre has contracted and managed 10 projects financed by the European Community programmes. Two of them, "The Theatrical Map of Europe" and "The Animated Debate" were pioneering initiatives in developing a new learning environment for vulnerable social groups (highly rated by EU experts). Grodzki Theatre is a co-organizer, together with the local Council, of the Annual Regional Forum of NGO's under the patronage of the government of the Silesia Region. Thanks to many grants and awards, including EU programmes, the Soros Foundation, Kultura Foundation and Pro Publico Bono Foundation, it has established a continuity of its projects, with long-term policies and good dissemination practices.

In December 2004 The Grodzki Theatre Association obtained an industrial heritage building from the Mayor of Bielsko-Biała in the town centre. (four floors, 2000 m²). After a general renovation of two floors, the Association established a Vocational Rehabilitation Unit: a printing house and a book-binding, where 40 people with disabilities are employed. An Occupational Therapy Workshop was also opened, providing a day-care unit for 30 disabled persons.

Our plans for the future are infinite! Have a look at www.teatrgrodzki.pl
You are welcome to get in touch. We always need new contacts, support and inspiration.

Role of the Grodzki Theatre Association in the CVE project

- Management and administration as a Coordinating Organization, based on seven years' experience of developing and managing EU funded projects;

- Preparing the publication, based on experience in publishing educational materials (books and CDs in Polish and English);
- Practical use of CVE outcomes (exploitation of results), as a successful applicant for new EU programmes in Poland, including the European Social Fund.
- Running the project's website: www.cve.com.pl

Sources and contributions

Many descriptions were taken from the pilot workshops' documentation written by Renata Morawska, CVE monitoring expert, who attended all of the Polish workshops.

The workshop proposals were based on theatre units run by Jan Chmiel, and educational units run by Piotr Kostuchowski. Interviews with Jan and Piotr were conducted in Polish and translated into English by Magdalena Brzezińska.

Thank you.



Human and european. Meaning and expression

1. Touching, body language in different cultures. Meaning, tradition, prejudices, changes.
 - Discussing different ways of expression in different traditions.
 - Watching a selected fragment of a movie without sound. Trying to figure out the contents of the dialogue.
 - Learning and practicing dances of different nations. Discussing the character of gender relationships reflected in folk dances.
2. Ornaments, masks, carnivals. Lithuanian heritage. European tradition and world events.
 - Learning about and discussing the recurrence of ornamental symbols in different cultures. Specifics of the composition, rhythm and colouring. Decoding the meanings.
 - Learning about and discussing carnival traditions
 - Making masks using papier machee and other techniques
3. Easter period and its meaning in the past and today.
 - Lithuanian tradition in comparison with other European cultures
 - Effective Learning Strategies „Mind map” method for exploring the facts, customs and specifics of Easter celebrations in Lithuania and other countries.
 - Vilnius Palm. Reviving the lost tradition of paper palms by creating one’s own examples of palms.
 - Understanding the Biblical meaning of Palm Sunday. (Bibliodrama method)
4. Visual art in Europe. Visual thinking strategies.
Facilitated group discussions on carefully selected art images

5. Social advertisement
 - Watching and discussing world-famous examples of social advertising.
 - Discovering signs and the impact of their meanings.
 - Discussing the social environment and personal engagement.

6. Culture as an Iceberg. Art as a moment of opportunity when viewed in the context of intercultural misunderstandings.
 - Social benefits of diversity in intercultural cooperation and collaboration
 - Telling stories in intercultural dialogue
 - Exploration of intercultural understanding and misunderstanding by the means of philosophical, critical and creative thinking and the so-called Moral Imagination method.
 - Intercultural learning. Learning about and discussing differences.
 - Getting acquainted with youth subcultures. Trying graffiti techniques, "robot" dancing.

7. Woman in European history.
 - Learning about and discussing the figures of Jean d'Arc, Bobolina and Emilia Plater, along with their historical background.
 - Educational trip to Kapciamiestis, to get acquainted with the story of Emilia Plater - hero of the rising of 1830-31.
 - Acting out etudes/scenes based on books, poems and plays about Emilia Plater.
 - Discussing femininity and heroism in different cultures and époques.

8. The concept of HOME in different cultures. How personalities are reflected in one's creation of an interior for oneself.
 - Get acquainted with traditional interiors of different continents.
 - Reflecting upon the interaction of rational and creative aspects in setting up the environment for living.
 - Practicing decoration of the interior of the Babilonas youth centre, creating several designs on the walls of the centre.

9. Nature and Ecology
 - Learning about bird watching in the British tradition and in other countries as a hobby and a form of recreation.
 - Exploring and discussing bird imagery in art (visual art, choreography), its symbolic meaning. Watching and discussing a film "Migrating Birds".

- Creating a picture of an invented bird as a reflection of one's own personality.
 - Individual creativity exercises — works of art using waste materials.
 - Verbal expressions of the perception of ecology in West European culture.
10. The book as a source of spiritual and technical expression. Ex-libris as a small miniature. Meanings and the importance of handwriting.
- Learning about the history of books. Making booklets in a Japanese style.
 - Writing hieroglyphs. Creating hand-writing compositions.
 - Learning about the meaning of ex-libris. Creating an ex-libris.

**Life Together, Ostrava, Czech Republic
Pilot workshops I 2008 – IX 2008
Course programme**

First group

Introduction to the CVE project
Introduction of the group facilitator – an artist
Team building with the use of artistic methods

Second group

Introduction to the CVE project

1. Presentation of Roma culture
 - Roma stories and narratives
2. Working on a play – a love story between a Roma girl and a white boy
 - Art block – creating the play script
 - Choreography and music

- Practicing acting scene by scene
 - Working on gestures, facial and verbal expression
 - Rehearsals
 - Public performances
3. Singing
- Individual singing lesson
 - Group singing lesson
4. Craftwork
- Making theatre decorations and props for the play
 - Flower decoration
5. Creating a Roma Cook Book
- Roma cuisine – re-creating and writing down different recipes
 - The ability to use sources – books, internet
 - Typing the texts into the computer – getting to know the MS Word programme
 - Presenting the book on a data projector and commenting on it
 - Printing the book for all participants
6. Dance as a team builder
- German dances – getting information from different sources and practicing the steps
 - Lithuanian dances – research (books and internet) and practice
7. Public presentations – music and dance
- Trip to Bielsko-Biała, Poland – performance at the Beskidy Festival of Small and Big

Course Programme

Workshop 1

- “Who am I - as a German, Turkish, Polish woman or man living in Berlin, Germany?”
- About self-images/clichés, individual perceptions, self-presentations and presentations of other people.

Goal: getting to know and trust each other. Supporting intercultural understanding, also supporting listening and other communication skills in front of a group – learning the first basic skills of giving positive feedback to other people.

Workshop 2

- “About the connection between our identity as a mother/father, and our own childhood and experiences in kindergartens and day-care centres.”

Goal: training in self-awareness and improvement of communication skills - in accordance with everybody's needs and limits, to enlarge awareness of unusual methods and to employ them.

Workshop 3

- “About anger, angry children and the anger in ourselves.” This topic deals with anger as an important emotion, shown and described in lots of famous poems.
- Conflict management among the participants, between the participants and the children and also among the children in the kindergartens and day care centres.

Goal: awareness for and analysis of potential conflicts in the context of work and family, using creative techniques to find solutions.

Workshop 4

- “About the interrelation between emotions and intellect”. Emotions are quicker than thoughts – what does it mean for daily life? Emotional

intelligence describes one's ability, capacity or skill to perceive, assess and manage the emotions of oneself, of others and of groups.

Goal: a deeper understanding of the importance of being in control of one's emotions.

Workshop 5

- "Learning to understand the chances but also the limitations of child-rearing". About parenting: Self-esteem and relating to others. Adjusting to change in one's children.

Goal: to gain a more open comprehension and view on daily life by reading and discussing poetry and famous literary texts and songs regarding this topic.

Workshop 6

- "Solving communication problems by using irony, comic and absurd behaviour" – excursion to an exhibition of the German poet, musician, actor and film director Karl Valentin (1882-1948) in the Martin Gropius Museum.

Goal: there are many different possibilities of expressing oneself, and the use of comical methods can be a way of handling problems in personal and social relationships.

Workshop 7

- "Oral history and storytelling: From fairy tales to rap".
- Biographical work, re-narrating and developing stories and creative methods in order to present them (supported by video).

Goal: Enhancement of self-awareness and self-esteem by means of identification with the figures in the "story", learning storytelling-techniques.

Workshop 8

- Theatre workshop I: creating little scenes in team work, rehearsing together playing different characters and roles, performances in a "Hort" (after-school day care centre) and in front of a group of adults.

Goal: learning to "play with roles", to keep one's distance in social roles, dealing with masks/disguises, acquiring knowledge about methods of theatre, enhancement of creativity, self-confidence and personal presentation.

Workshop 9

- “Disciplinary device or benevolent support? - How do children learn?”
What are the cornerstones of children’s education? What guidelines and principles are valid for dealing with children? Short, well-known articles by Maria Montessori/ Jakob Moreno / Johann Amos Comenius / Johann Heinrich Pestalozzi/ Jean Piaget.

Goal: Gaining a deeper sense of respectful interaction between children and adults. Learning to read texts through teamwork, practising the ability to pursue and organize one's own learning processes and those of children.

Workshop 10

- “Children and Religion – What are the elements of successful intercultural communication?”
- What is religion? Set of beliefs or religious feelings? How to deal with people with other cultural and religious backgrounds, for instance with children in day-care centers and kindergartens and in everyday life?

Goal: the participants get to know different models of communication, the special problems in intercultural communication (caused by different religious affiliations), and they develop forms of respectful behavior. They also learn the basic rules of good counseling.

Workshop 11

- Theatre workshop II: “Conflicts among children caused by differing cultural/religious backgrounds”
- Brainstorming regarding interpersonal conflicts caused by cultural differences. Creating little scenes from everyday life (in the family, at school, at work etc.) in two teams, developing different characters and roles, rehearsing together using various methods of performing (sketches, frozen images, plays). Performances by both teams in front of children in a “Hort” (after-school day-care centre) and a group of adults.

Goal: Raising awareness concerning intercultural diversity and conflicts. Learning to move one’s own experience with this topic into theatre scenes, “play with roles”, to keep one’s distance in social roles, dealing with masks/disguises, acquiring knowledge on various methods of theatrical execution, enhancement of creativity, imagination, verbal and communication competences, self-confidence and personal presentation. Acquiring strategies for handling conflicts better.

Workshop 12

- “Learning to criticize in a constructive, positive way”
- Being more aware of stress factors and learning to deal with them more effectively. Using methods such as role-play.

Goal: Self awareness and self-management to facilitate interaction with children and adults.

Workshop 13

- “Communication with children with deviant behavior”
- Causes of deviant behavior and the dependence on social, cultural and domestic circumstances. Strategies for the analysis of such problems. Institutions where one can get help and advice.

Goal: becoming aware of the fact that it is not the child that is guilty but the society in which it lives. Focusing on several case scenarios and development of strategies to solve the problems involved.

Workshop 14

- “Painting and sculpting as a tool in education. How do children paint –painting with children”
- What is creativity and what methods are there for enhancing it? Painting/ sculpting (with clay) as a medium of expression. Different styles of painting in a child’s developmental phases. Differing ways of perceiving a painting. The difference between painting as a creative act and as a medium for encouraging self-expression, as part of a course of therapy and as an artistic act.

Goal: the participants become acquainted with painting/sculpting as a tool for individual expression. They become familiar with art as a creative medium and learn to interpret works of art.

Closing event

- Collective and individual assessment/evaluation of the progress the participants have made, development of prospects for their future life, next steps.
- Good-bye party with buffet (dishes from various cultures), prepared by the participants.

Course programme

The arts

- Reading, discussing and acting out fragments of European classics: European myths (Greek, Roman and Germanic myths), The Bible, "Sanatorium Under the Sign of the Hourglass" by Bruno Schulz, Roma fairy tales, fairytales of the Brother Grimm.
- Listening to some European music: EU anthem - Beethoven's Ode to Joy (reciting the words in Polish, writing new versions of the Ode), King Crimson – symphonic rock (drawing the emotions evoked by the music).
- Learning about architectural styles in Europe (looking at pictures of European architecture and making drawings in a given style), drawing the logo of the project in the context of the European Union and European heritage
- Theatrical skills and expression, knowledge about performing traditions and European puppetry art, individual presentations.
- Public performances and rehearsals with the audience – 12.12.2007, 15.05.2008, 19.05.2008, 24.05.2008, 26.05.2008, 26.06.2008 and 28.06.2008.

Science and Philosophy

- Basic information on European geography (what is Europe?) and countries (studies about different nationalities)
- Introducing and discussing the main concepts (time, space, language, infinity), discussing basic theories of the creation (Big Bang, evolution).
- Discussing truth in science (discussing the concept of historical truth by working on a play about Lithuania).
- Learning about and discussing important historical moments (10 couples who changed the world), Great Discoveries.
- Lithuania – getting to know our neighbour. Known and unknown Lithuanian myths.

How did people live in Medieval Lithuania? Music and art of Medieval Lithuania. Polish-Lithuanian history at the time of Gediminas. Clothes at the Lithuanian court and villages. Lithuanian mythology. The history of Jadwiga (Polish queen who married the Lithuanian prince Władysław Jagiełło). Lithuanian aristocratic families and their coats of arms. Preparing a performance about Medieval Lithuania. Working on costumes and decorations for the play.

- Writing about local history (heritage of Bielsko-Biała)
- Philosophy (What is philosophy, famous thinkers, disciplines of philosophy, critical thinking)

Morality and Tradition

- Learning about Polish traditions and celebrations (Christmas, Easter, St Andrew's Day, St Catherine's Day), learning about the lives of St Andrew and St Catherine (in the Context of European history).
- Acting out etudes/scenes based on local traditions.

Religion

- Discussing the phenomenon of religion (looking for God).
- Religious art – listening to and singing European Christmas carols, organizing a Christmas event with traditional food, performing Christmas scenes from the Bible

Revision of the material – 19.06.2008, 23.06.2008





Key competences (nr 1, 3, 5, 6, and 8) for CVE pilot workshops, proposed by the Coordinator, Grodzki Theatre Association, Poland

| No of Lisbon key competences | Key competences developed during the pilot workshops | Practical skills of beneficiaries developed during the pilot workshops |
|------------------------------|--|---|
| 1. | Communication in the mother tongue which is the ability to express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form (listening, speaking, reading and writing), and to interact linguistically in an appropriate and creative way in a full range of societal and cultural contexts. | <ol style="list-style-type: none"> 1. Conversations with a literary or historical person 2. Participating in discussion, knowing its rules, presenting and arguing for one's beliefs, polemical replies 3. Public presentations 4. Making notes and plans of action 5. Writing down one's observations and feelings (a diary) 6. Creating literary works: prose and drama (as group work) 7. Creating a script of one's true or fictional life (as group work) 8. Achieving better understanding of a variety of texts (literary, journalistic, scientific, official documents) 9. Looking for, gathering and processing information |
| 3. | Mathematical competence and basic competences in science and technology. Mathematical competence is the ability to develop and apply mathematical thinking in order to solve a range of problems in everyday situations, with the emphasis being placed on process, activity and knowledge. Basic competences in science and technology refer to the mastery, use and application of knowledge | <ol style="list-style-type: none"> 1. Being able to recognize some advantages and threats posed by scientific progress 2. Being able to recognize positive and negative ecological activities 3. Seeing science as a foundation for technology 4. Understanding the main concepts of science |

| | | |
|----|---|--|
| | and methodologies that explain the natural world. These involve an understanding of the changes caused by human activity and the responsibility of each individual as a citizen; | |
| 4. | Digital competence involves the confident and critical use of information society technology (IST) and thus basic skills in information and communication technology (ICT); | <ol style="list-style-type: none"> 1. Being able to use a computer (most basic information) 2. Using the internet: searching for information, downloading, selecting and organizing useful materials 3. Using internet discussion forums and chats 4. Being able to get advice through the internet 5. Being able to use library catalogues 6. The ability to edit materials 7. The ability to use e-mail 8. Using educational platforms |
| 5. | Learning to learn is related to learning, the ability to pursue and organize one's own learning, either individually or in groups, in accordance with one's own needs, and awareness of methods and opportunities | <ol style="list-style-type: none"> 1. Developing self-belief and self-value 2. Developing curiosity towards the world 3. Focusing on goals and aims 4. The ability to combine old information with new as well as with one's own experience 5. Critical thinking – comparing information from different sources 6. The ability to use libraries, guide books, cultural newsletters 7. The ability to summarize information |
| 6. | Social and civic competences. Social competence refers to personal, interpersonal and intercultural competence and all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life | <ol style="list-style-type: none"> 1. The ability to negotiate, looking for consensus, understanding democracy 2. Participating in different groups and taking on different roles (leader, participant, member of team) 3. The ability to relate current events to historical ones 4. The ability to show some common heritage in the EU |

| | | |
|----|---|--|
| | <p>It is linked to personal and social well-being.</p> <p>An understanding of codes of conduct and customs in the different environments in which individuals operate is essential. Civic competence, and particularly knowledge of social and political concepts and structures (democracy, justice, equality, citizenship and civil rights) equips individuals to engage in active and democratic participation</p> | <ol style="list-style-type: none"> 5. The ability to relate European institutions to their tasks 6. Seeing the EU as an opportunity for Europe, being able to discuss the advantages and disadvantages of the EU |
| 8. | <p>Cultural awareness and expression which involves appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media (music, performing arts, literature, and the visual arts).</p> | <ol style="list-style-type: none"> 1. The ability to make use of culture 2. Development of one's own refinement, sensitivity and understanding civilized norms of behaviour 3. The ability to show some foundations of European culture 4. The ability to understand and respond emotionally to some European cultural works 5. Creative abilities – self-expression (expressing one's personality and life experience) 6. The ability to notice the influence of European national cultures on one another 7. The ability to notice other nations and cultures |

Based on Recommendation 2006/962/EC of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning.

Addresses of all organisations involved in the CVE project

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Table of contents

| | |
|------------------------------|-----|
| Foreword | 5 |
| Introduction CVE Methodology | 9 |
| Lithuania | 17 |
| Czech Republic | 39 |
| Germany | 63 |
| Poland | 99 |
| Supplementary materials | 129 |

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