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## TRAINING MATERIAL AND EDUCATOR'S TOOLKIT:

### Student Toolkit

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## MODULES

### INDICATIVE MODULES FOR THE TRAINING MATERIALS/TOOLKITS FOR STUDENTS

#### STUDENT MODULE nr. 1: Integrating arts, drama, and play in curricula

#### Material 1: [**\*\*We all are Inspectors (or Writers or Experts)!\*\***]

##### CONTENT DESCRIPTION

Investigation, guessing, finding out, inferring, drawing conclusions - they are always a lot of fun. Almost everybody enjoys a good crime story, trying to find out the solution before the Inspector can. But if one wants to be a good Inspector, they have to know many things: facts and people, data and emotions - and they have to know who to cooperate with and how. Creating a thrilling classroom environment gives a much stronger imprinting of the material, turns it to something worth knowing - and distributing the traces among the students compels them to cooperate

##### OBJECTIVES

Make them see that the study material can be useful in many ways later in their life. They can see how others think, conclude, deduct, feel, etc., they can see how others associate - and how different is that from their association or internal reasoning. Through that, they learn to validate other points of view.

##### LEARNING OUTCOMES

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Learning Outcomes	Learn to listen to one another's opinions or visions
	Learn to express opinion or vision

## CONTENT

Steps	Unit minutes	Contents description
Step Title 1: Introduction	5 minutes	<p>Who is the owner?</p> <p>This game can have many different frame stories:</p> <ul style="list-style-type: none"> <li>• a bag found at a station</li> <li>• a bag found at a crime scene</li> <li>• a bag (or bags) found at people suspected to have committed a crime</li> </ul> <p>etc., and according these frame stories the educator can put selected items into these bags. During the intro phase the educator tells the frame story, and pours the content of the bag (or bags) to the table (or tables), and gives the exercise to the pupils that can be</p> <ul style="list-style-type: none"> <li>• depicting the character of the owner</li> <li>• creating a story for the owner</li> <li>• deciding which owner is more suspicious and why</li> </ul> <p>etc.</p> <p>The students can work in pairs, alone, or alone for some time, and then cooperate - it depends of the aim of the lesson.</p>

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<p><u>Step Title 2:</u> Working on one's reasoning</p>	<p>20 minutes</p>	<p>In this phase, the students will examine the items, and compose their own characters, stories or arguments based on them. They must write down what they think, even if it is only words or short phrases. The educator tells them everybody has to present their ideas later. If it is a creative writing exercise, it can take up to 30-40 minutes, or even more, but that exercise works better with students older (14-18 years) or adults.</p>
<p><u>Step Title 3:</u> Presentation</p>	<p>20 minutes</p>	<p>The actual time depends on the number of participants and their enthusiasm (or lack thereof). The students tell their stories, present their characters, or argue their points. It is good to begin with somebody who is outspoken or extrovert, but it's better not to leave all the introverts to the end. Must encourage and support them by telling them there are no wrong answers.</p>

## USEFUL REFERENCES AND RESOURCES

### Material 2: [**\*\*Let's Play Board Games!\*\***]

#### CONTENT DESCRIPTION

Since in lower secondary school the general attitude towards play in general shifts from free play to more detailed and structured forms of play (thus the stronger interest in team sports in this age as well) using board games in a classroom environment may be an excellent choice.

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We don't have to invent new versions of board games, there are a lot of existing games and the educator can choose from them as she or he wishes. Every board game has their educational benefit, the important thing is to talk about the experience, to draw the lesson from them - that lesson can be emotional, social, cognitive, and all of their variations.

But if the educator wants, they can adapt the game to their goals by inventing or introducing new rules, adding new roles, allowing more or less time - as they think it would be better for the children to reach the goal. And of course they can always add additional information to the play elements to strengthen the game's cognitive side.

### OBJECTIVES

Learn to experience that rules are vital for a good shared play, in competitive situations they learn to bear the defeat - or limit the boasting. In cooperative games they learn to work together towards a common goal. And they learn from each other tactics, problem solving, decision making, and emotion control.

### LEARNING OUTCOMES

Learning Outcomes	Growing awareness of rules and their positive use
	Learning how to express their decisions, wishes, plans, how to communicate towards a common goal
	Control of emotions in different situations

### CONTENT

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Titles	Unit minutes	Contents description
<p><u>Step Title 1:</u> Introduction of the chosen board game</p>	<p>10-20 minutes</p>	<p>In this section, the educator introduces the board game she or he chose for the lesson. The length of this part depends on the complexity of the chosen game, or in the case the educator changed or modified the rule of a familiar game, they have to explain it highlighting the differences of the known original.</p> <p>An example: The Settlers of Catan It can be played “normally” as the original rules suggest. But It can be played in a classroom situation as well: not with singular players but with groups (and they play like the original game by making decisions together), or with groups where the group members have to make their own decisions: they don’t sit together, but there are other groups’ members between them, and they have to align their decisions and tactics. In this latter case it’s better to play with two sets of Catan to have more fields and more moves. It’s up to the educator to decide the goal: it may be the original or it can be changed to another (e.g. the game lasts 30 minutes and whoever has better results by then, they are the winners).</p> <p>Other modifications: the teacher can arrange the different fields in a pre-ordered scheme for example to make it more similar to a certain country or region, he or she can arrange even the numbers on the fields (since it’s played with dices, they are numbers that occur more frequently than others statistically thus manipulating the chances), or appoint the original bases of the players. They can add or take cards, limit the time for decision making, or encourage the cooperation between the different players or groups.</p>

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<p><u>Step Title 2:</u> ... (e.g., drama preparation)</p>	<p>30-60 minutes: Playing</p>	<p>In this section the children play the game according to the set rules. The educator's role is to ensure that everybody follows the rules, and stops bullying or offers emotional support if needed.</p>
<p><u>Step Title 3:</u> ... (e.g., drama play workshop)</p>	<p>15-20 minutes</p>	<p>Declaring the winner, and highlighting the good parts in every players' tactics and decisions. When the board is still on, the players can speak about their experiences while showing them on the board. They can tell what they found exciting, disappointing, frustrating, etc. and the educator can ask them why they felt what they felt. What was the cause, how could they savour - or overcome that feeling. What they would choose if they played the next time.  In the end, they thank the game for the others, they can shake hands or give each other a high five.</p>

## USEFUL REFERENCES AND RESOURCES

Catan, Alhambra, Ticket to Ride, Colonize the Jovian Moons, Stone Age, Dominion, Carcassonne, Pandemic - they are all very enjoyable games. Catan and Alhambra have a lot of additional parts, Ticket to Ride has a wide range of user-created online maps.

Dixit is a very good game with symbols and inner pictures - the educator can create a lot of fun or deep conversations by adding a wider topic to a turn.

Feelinks is a game of feelings and emotions - and it can be widened by the students' own stories that can serve as situation cards.

But actually, there are too many good board games to enumerate here.

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## STUDENT MODULE nr. 2: Outdoor artistic school projects

### Material 1: [**\*\*LandArt - a bit digitised\*\***]

#### CONTENT DESCRIPTION

Everything in nature can be a creative tool, a piece of an artwork, or a piece of art itself. It is up to them to see - or to create something new with them. Creating LandArt pieces teaches the students about passing and temporariness, and learning to see the beauty around them.

#### OBJECTIVES

Free, respectful action with natural materials in order to develop one's own creative and creation activity. Having the 'experience' of a design process and a result that is value-free, control-free, consists only of positive emotions in becoming and letting go.

#### LEARNING OUTCOMES

Learning Outcomes	Expressing their feelings through a piece of art, through natural and created symbols
	Learning about the different ways of expressions of the same feelings

#### CONTENT

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Titles	Unit minutes	Contents description
<u>Step Title 1:</u> Introduction	10 minutes	The educator and the students go to a freely chosen area in nature. It can be a forest, a field, a riverside, even a park. The educator gives them a theme or topic that they should express with their LandArt: explains to them to find a place in the area where they will create the art, and to use only natural elements to compose it. Give them the time frame.
<u>Step Title 2:</u> Creating the Art	20 minutes	In this phase the students create their own pieces of art according to the given topic.
<u>Step Title 3:</u> Presenting the Art	10-40 minutes	There can be two versions of this presentation: either they just present their own work to the others - or they can work together by creating a common picture of the photos of the works (hence “digitised” in the title), or a ppt presentation with or without a music or any sound that expresses the same feeling or topic their LandArts express. Anyway, during the presentation of one’s work let the others ask about it, and always let at least 20-30 seconds of quiet before going to another’s work.

## USEFUL REFERENCES AND RESOURCES

Fink, Michael, Land-Art in Frühling und Sommer, Verlag Herder, 20017.

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Pouyet, Marc, Ideenbuch Landart - 500 Inspirationen für Naturgestaltungen rund ums Jahr, AT Verlag 2008.

## Material 2: **[\*\*Watch closer!\*\*]**

### CONTENT DESCRIPTION

Everything in nature can be a piece of art itself. It is up to them to see, to explore the beauty around them. And not only in the big schemes - but in the tiniest details as well.

### OBJECTIVES

Discovering the beauty in small things, learning about the elaborateness of even the smallest details.

### LEARNING OUTCOMES

Learning Outcomes	Learning to see differently
	Learning to wonder at others' findings

### CONTENT

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Titles	Unit minutes	Contents description
<u>Step Title 1:</u> Introduction	5 minutes	<p>The educator and the students go to a freely chosen area in nature. It can be a forest, a field, a riverside, even a park - or any place where there are elements of nature.</p> <p>The teacher instructs them to use their mobile phones to take pictures of the smallest details of everything about them, they can collect 30-70 pictures, because later they will make a collage from the photos.</p> <p>The teacher may or may not give the topic or the collage.</p> <p>Another way to go on with the pictures: it can be a guessing game - the others can guess what was the original “big” thing they see only a part of.</p>
<u>Step Title 2:</u> ...(e.g., drama preparation)	20 minutes	<p>The students make the pictures. (This part of the exercise can be homework - just collecting pictures of small things, not the collage.)</p>
<u>Step Title 3:</u> ...(e.g., drama play workshop)	40-60 minutes	<p>Back in the school the students make the collages and present them to one another.</p> <p>During the presentation of one’s work let the others ask about it, and always let at least 20-30 seconds of quiet before going to another’s work.</p>

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## STUDENT MODULE nr. 3: Digital storytelling in curriculum and outdoor school projects

### Material 1: [**\*\*Let's get closer to writing \*\***]

#### CONTENT DESCRIPTION

Boys and girls have a lot to tell: memories, even to a lesser extent, feelings, fears, strong emotions, felt for the first time, successes and defeats, passions, friendships, first loves. There is no shortage of topics. Moreover, writing about oneself helps to look inside oneself, to know oneself, to ask questions and find answers, to seek one's own way: in other words, to grow.

As a first step, we make it clear to the children that the writing games/exercises we will propose in the workshop are free of any assessment or judgement. We also specify that we will propose writing games/exercises with both words and images. The course includes three writing phases: two in which written language will be used exclusively and one in which iconographic and digital language will be favoured. For each phase, we propose some games and exercises, which can be used freely, depending on the needs of the class. The order of the exercises is not random, but follows a gradual progression.

#### OBJECTIVES

Give the children a chance to express themselves

#### LEARNING OUTCOMES

Learning Outcomes	Awareness of oneself and one's emotions
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	Ability to communicate oneself
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## CONTENT

Titles	Unit minutes	Contents description
<u>Let's get closer to writing</u>	50 minute	In this activity, simple writing games will be presented and the texts produced do not necessarily have to be shared with others. The kids will have to write straight away, without thinking too much, without rereading and therefore without correcting any errors. For each game they will have a maximum of three minutes of time and will have to force themselves to always write, and then move on to the sharing phase in the plenary on a voluntary basis.
<u>Step Title 1: Remembering and writing with the 5 senses</u>	15 minutes	Our 5 senses determine what we can define as "body memory", that is, our ability to remember situations, events, people, linked to bodily sensations. We suggest that the children write according to the following guidelines: <ul style="list-style-type: none"> <li>• I remember that time I tasted...</li> <li>• I remember that time I smelled/a bad smell of...</li> <li>• I remember that time I caressed...</li> <li>• There is an image that I remember very well...</li> <li>• I remember that time I heard...</li> </ul>

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<p><u>Step Title 2:</u> <u>Objects</u> <u>remind me</u> <u>that...</u></p>	<p>15 minutes</p>	<p>Objects sometimes remind us of moments in our lives. We suggest choosing a particularly important one (also asking you to bring it from home) and describing it briefly, explaining which event or person it is linked to and what sensations it evokes.</p>
<p><u>Step Title 3:</u> <u>I</u> <u>remember a</u> <u>phrase that..</u></p>	<p>20 minutes</p>	<p>Often some phrases remain imprinted in our memory. We ask the children to write a sentence that they particularly remember and to contextualise it: when and by whom was it pronounced? What reactions did it evoke in me? What do I feel when I remember her?</p>

### USEFUL REFERENCES AND RESOURCES

In the classroom or in another place where it is possible to write, paper and pens/colours. It could be useful and stimulating to use a personalized notebook brought by each student from the first meeting.

### Material 2: [**\*\*The autobiography\*\***]

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## CONTENT DESCRIPTION

Autobiographical writing can help you look back and understand why you behaved in a certain way on certain occasions. And decide to accept that you have changed since that moment. Therefore, writing is a good thing because it helps us understand what happened yesterday, to distance ourselves and often to better understand the value of some choices and therefore also to help us make new ones.

Observing one's own experience through writing allows us to find the thread that binds all events, and therefore understand what the emotional engine is that pushes us forward, despite all the fears and second thoughts that are part of daily life. Examining your emotional experience is not always an easy thing to do: but it is necessary to face it if you want to aspire to a more meaningful life.

## OBJECTIVES

- Tell your story to take care of yourself
- Talk about yourself to discover or rediscover your past and better understand your choices.

## LEARNING OUTCOMES

Learning Outcomes	Awareness of oneself and one's choices
	Increase creative writing skills

## CONTENT

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Titles	Unit minutes	Contents description
Autobiographical writing	50 minutes	More and more complex exercises are proposed, which involve a detailed narrative. The time available for each exercise is between 10 and 20 minutes and the texts can be reread, revised and shared with others. The autobiographical writing techniques and strategies are simple, we can provide examples and suggestions that can be read and commented on in class and consulted by the children as they write.
<u>Step Title 1:</u> <u>Two moments of life</u>	25 minutes	Life is made up of many moments, more or less important, made of happiness but also of pain: we ask the children to tell two of them, in a maximum of 20 lines, without going into the details of the story, but focusing on the sensations they felt: <ul style="list-style-type: none"> <li>• A moment of happiness was when...</li> <li>• A moment of pain was when...</li> </ul> If deemed appropriate, this activity can be limited to school and the experiences experienced at school since childhood.
<u>Step Title 2:</u> My story in four lines	25 minutes	The exercise consists of writing your autobiography in a maximum of four lines. A condensation of life that can be serious, semi-serious, comical, ironic... each according to their own style. The only requirement required: the autobiography must be real.

### Material 3: [**\*\*Self-narration in the age of digital communication\*\***]

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## CONTENT DESCRIPTION

Nowadays, considering the media, old and new, as mere means of communication would be a gross mistake, so much so that they have already contributed for some time, through the acquisition of mediated symbolic forms, to the construction of personal identity. In the recent history of human civilization, the progressive diffusion of media has in fact allowed individuals to broaden their sphere of lived experience, opening up

access to new knowledge about distant situations and places and making it possible to share similar experiences with distant others who live in highly differentiated contexts and living conditions

The advent of the World Wide Web has consequently significantly influenced the processes of identity formation, no longer so detached from the offline one in social terms.

## OBJECTIVES

- involve students in creative and collaborative learning situations
- stimulate curiosity and active commitment to problem solving
- propose a conscious use of technology
- increase the development of critical thinking

## LEARNING OUTCOMES

Learning Outcomes	acquire digital skills
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	ability to communicate oneself through digital
	increase artistic skills

## CONTENT

Titles	Unit minutes	Contents description
The digital storytelling	50 minutes	More and more complex exercises are proposed, which involve a detailed narrative. The time available for each exercise is between 10 and 20 minutes and the texts can be reread, revised and shared with others. The autobiographical writing techniques and strategies are simple, we can provide examples and suggestions that can be read and commented on in class and consulted by the children as they write.
<u>Step Title 1:</u> <u>Images upon images</u>	25 minutes	We suggest that the children choose a photograph of themselves, half-length or full-length, and paste it onto an A4 or A3 sheet of paper; in the remaining white space (for example along the edges if the photo was glued in the center) but also on the photograph, we ask them to paste the images that they have previously cut out from magazines, books or printed from the internet, according to their taste. The images will not be random but will have to tell something about themselves. For example, if you love dancing, a cutout of a ballerina can dance on the front of the image; if you like cycling, a cyclist will run on your hair; if you love the company of some friends you can photocopy their photos and place them next to the main one, while the parents' heads could peek over their shoulders. If you like science fiction films, you can glue many spaceships filling all the space on the sheet. In short, maximum freedom of creation and composition. You will be

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		composing a "story" made up of superpositions, parts that hide others, objects that express passions, eccentric shapes, singular combinations. And if you are careful enough to glue the cuttings only for a small edge, you will always be able to peek to see "what's underneath".
<u>Step Title 2:</u> I tell myself	25 minutes	create a photo story or image collage of an autobiographical story that can be shot with a cell phone with a voice-over narrating (like the Moby video) Each student must write the text and match the images that she thinks are right. <a href="https://www.youtube.com/watch?v=wHI-xT_EJS8">https://www.youtube.com/watch?v=wHI-xT_EJS8</a> This work could be conducted by several teachers using different moments (for example, an Italian teacher for writing the text and an art and image teacher for the graphic part) Students can continue to report the various autobiographical passages in the notebook started in the first meetings <a href="https://www.youtube.com/watch?v=ZMCo1Ojwto">https://www.youtube.com/watch?v=ZMCo1Ojwto</a> IN ITA
<u>Step Title 3:</u> <u>Social</u> <u>autobiograph</u> <u>y</u>		Starting from a reference social network chosen by the student from the moment of its opening to today, in a backward path of awareness and recognition of the most important moments, reconstructing a sort of "synopsis" of one's life. (Ex: 2023 in ten shots, ten important moments of the last year) Using the reference apps of the social network itself to create a one-minute video that tells your story with images, audio, video etc..

## Material 5: I am a tree, you are a tree, we are a forest

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## CONTENT DESCRIPTION

In this workshop, which is based in the theory of H. Gardner about Multiple Intelligences, students through a reflected and art-based procedure, will explore themselves and they will focus on these characteristics that they are “good at” (Intrapersonal intelligence). Then, students will be encouraged to realise that all these different characteristics make up the “richness” of the team.

## OBJECTIVES

- self-confidence
- diversity

## LEARNING OUTCOMES

Learning Outcomes	students will be empower regarding self-awareness and self-confidence
	the uniqueness of each individual will be highlighted and respect for diversity will be fostered
	highlight diversity as a group's “wealth”

## CONTENT

Titles	Unit minutes	Contents description
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<p><u>Step Title 1:</u> Introduction to the group</p>	<p>5 minutes:</p>	<p>The group forms a circle. The first person starts and says his/her name, the person on the left follows and repeats the first person's name and then says his/her name as well. The next person will say the first person's name, the second person's, and then his/her own name, and so on. We continue in the same way. The facilitator reminds the team that this is not a memory game, so if needed, the group helps.</p> <p><b>Note:</b> in case the group already knows each other, the facilitator asks each member of the group to describe their favourite tree and share with the group why it is their favourite tree.</p>
<p><u>Step Title 2:</u> Sensory recognition of space - blind and driver</p>	<p>10 minutes</p>	<p>The teacher/educator/facilitator asks the group to form pairs. In the case of an odd number, a triple can be also created. The pairs stand behind each other. The one in front closes his/her eyes and becomes blind while the one behind him/her becomes his/her guide. All guides must lead the person with closed eyes to discover parts of the space they are in, which are not visible at first glance. At the same time, they are responsible for their own safety. Then, at the cue of the facilitator, the roles change, the guides become blind and the blinds become guides. The drivers guide the people with closed eyes to the venue based on the facilitator's new instructions. Some of them may be:</p> <ul style="list-style-type: none"> <li>o Lead the person with closed eyes to a spot that smells good</li> <li>o Lead the person with closed eyes to grab some dirt</li> </ul> <p>The teacher/educator/facilitator completes the game, asking pairs to bring a leaf and/or a twig to the circle (depending on what is in the place where the workshop is being implemented). After</p>

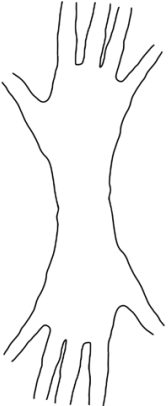
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		<p>pairs have come into the circle, the people with closed eyes, without opening their eyes, say a characteristic or the feeling that their leaf gives them as they touch it.</p> <p><b>Short reflective discussion, e.g.:</b> what would you like to comment on for the game you played? Why while you were all listening to the same instructions leading the people with closed eyes to different places in the space? With regards to the descriptions of the leaves by the group members, what have you noticed?</p>
<p><b>Step Title 3:</b> Brainstorming with the word “tree”</p>	<p>10 minutes</p>	<p>The teacher/educator/facilitator asks the group members to say the first word that comes to their mind when they hear the word TREE.</p> <p>The facilitator starts a short reflective discussion such as: How similar are we humans to trees?</p> <p><b>Note to the teacher/educator/facilitator:</b> <i>Trees and people share similar physical characteristics. We stand upright, have a crown at the top, and movable limbs that originate in the central torso. The pattern of tubular branches (bronchi) in our lungs is similar to the root system of many trees.</i></p>

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<p>Step Title 4: I am a tree</p>	<p>20 minutes</p>	<p>The teacher/educator/ facilitator distributes to the members of the group an A3 paper or cardboard of the same size and asks each member to fold it in half and on this half draw the outline of his/her palm. Encourages group members to compare fingers to the branches of a tree. He/she gives time to the group to write on each finger-branch, things/situations, that he/she believes is “good at” and/or characterize him/her, thus composing his/her identity, which is unique: e.g.: being good at cooking, in any sport, lesson, in advising others and other characteristics such as gender, origin, etc. Words can also be inserted into the leaves of the branches in various colors. The facilitator then instructs the papers to be unfolded and on the other half to draw another outline of a palm, as shown in the figure below.</p>  <p>Now the lower palm is likened by the facilitator to the roots of the tree, and asks the group members to</p>
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		write or draw what the roots need to find in the soil to nourish the branches, and the leaves and generally become the tree of their dreams.
<u>Step Title 5:</u> You are a tree	15 minutes	The facilitator asks the group to exchange trees in pairs and each one to observe the other's tree. The process is repeated so that almost everyone observes everyone's trees. Anyone who wants can talk about their tree to others.
<u>Step Title 6:</u> We are forest	20 minutes	The facilitator asks team members to compile the trees to make their team's 'forest'. They decorate and merge their trees with paper tape, for example, and this large poster is also the emblem of their group.
<u>Step Title 7:</u> Reflection	10 minutes	What would you like to comment on the forest we have become, as it has finally formed? What similarities and differences do you see among the team members? What does it mean to have similarities and what does it mean to have differences within a group? Think about what other branches you want to put out and think about what else you should find in the soil.

## USEFUL REFERENCES AND RESOURCES

<https://tophat.com/glossary/m/multiple-intelligences/>

[https://socialsci.libretexts.org/Bookshelves/Education\\_and\\_Professional\\_Development/Foundations\\_of\\_Education\\_and\\_Instructional\\_Assessment\\_\(Kidd\\_et\\_al.\)/10%3A\\_Effective\\_Teaching/10.04%3A\\_What\\_are\\_the\\_theories\\_of\\_multiple\\_intelligences\\_and\\_emotional\\_intelligence](https://socialsci.libretexts.org/Bookshelves/Education_and_Professional_Development/Foundations_of_Education_and_Instructional_Assessment_(Kidd_et_al.)/10%3A_Effective_Teaching/10.04%3A_What_are_the_theories_of_multiple_intelligences_and_emotional_intelligence)

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Using Art for Social Transformation International Perspective for Social Workers, Community Workers and Art Therapists (book)

<https://www.edutopia.org/practice/arts-infused-project-based-learning-crafting-beautiful-work>

<https://archive.org/details/deweyjohnartasanexperience>

## Material 6: [**\*\*The giving forest\*\***]

### CONTENT DESCRIPTION

With this workshop students will be experientially connected with the community they live and will be aware of issues that concern the community (environmental, social, cultural e.t.c ). Then, they will be encouraged to take action and intervene through art-based project.

### OBJECTIVES

- be part of as an active member of the community
- art-based intervention in the community

### LEARNING OUTCOMES

Learning Outcomes	students will get in touch with the forest/grove/neighbourhood experientially
	students will be raised awareness of the relationship that someone has and can have with the environment in which he/she lives
	students understand the inseparable relationship between actions – results/consequences of human action in the environment

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students will have the an art-based contact with the concept of intervention in the space where we are living.

## CONTENT

Titles	Unit minutes	Contents description
<u>Step Title 1:</u> Introduction	5 minutes:	<p>The group forms a circle. Each group member says his/her name and shares with the rest 2 moments he/she experienced in the forest/grove/neighbourhood, one good and one "bad" moment.</p> <p><i><b>Note:</b> Depending on where the experience walk is going to take place, the facilitator chooses one of the forest/grove/neighbourhood.</i></p>
<u>Step Title 2:</u> I walk in my forest/grove/ neighborhood-Phase 1	15 minutes	<p>The facilitator before starting the walk with the group towards the forest/grove/neighbourhood, encourages its members to keep in mind, as they walk, what they hear, what they smell, what they could taste. While they are walking, students can share what they see, sound, smell, etc.</p>

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<p><u>Step Title 3:</u> I walk in my forest/grove/neighborhood – Phase 2</p>	<p>20 minutes</p>	<p>When the group arrives in a central point in the forest/grove/neighbourhood, the teacher/educator/facilitator presents the following paper to the group:</p> <p>Find and collect in the forest/grove/neighbourhood:</p> <ul style="list-style-type: none"> <li>· One thing that makes you smile.</li> <li>· A thing that you find wonderful.</li> <li>· One thing that calms you down.</li> <li>· A thing that sparks your curiosity.</li> <li>· One thing that makes you wonder about the future of the forest/grove/neighbourhood.</li> <li>· One thing that gives you hope for the future of the forest/grove/neighbourhood.</li> </ul> <p>Then, the facilitator gives the group time for each member to collect the above and bring it to the plenary. If any of the items for any reason cannot be brought "to the plenary" e.g. it is too heavy, it is a memory, etc. then the group members write them down on paper.</p>

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<p><u>Step Title 4:</u> Group Reflection</p>	<p>20 minutes</p>	<p>Start a short discussion such as: How easy was it to find the things on the list and why? Is it something that made it difficult for you and why? Who would like to share with the group their thoughts on one of the things they chose to collect? What else did you notice that impressed you?</p> <p>Which of these would you like to share with the rest of your classmates and fellow citizens in general and why?</p>
<p><u>Step Title 5:</u> Experiential Walking Exhibitions</p>	<p>30 minutes</p>	<p>The teacher/educator/facilitator suggests that the team create an experiential walking exhibition, using the 'materials' they have collected and the thoughts they have made regarding them in the reflection discussion. The group chooses a specific route through the forest/grove/neighbourhood. Then, they choose some points of this route, where they will place the artwork they will create.</p> <p>The artworks can be created from objects in the collection in combination with the words/thoughts that have been said and thus e.g. to create posters with the method of collage or mixed techniques collage-painting-placing 3D materials on the poster or 3D new objects, which they will be placed or hung in the various places. If appropriate, the group uses the camera and photographs points of interest that they want to include in the experiential walking exhibition in the forest/grove/neighborhood.</p>

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