



Circle of Arts **TOOLKIT**

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Introduction

This toolkit is the main tangible product of the Circle of arts project. The toolkit was developed in collaboration between three partner organisations: Fundacja Pro Scientia Publica (Poland), EduVita (Italy) and Naz Hayat (Turkey). The product was created for senior citizens, younger people and adult educators. It is a set of a number of activities that can inspire you to develop your own artistic workshops. On the basis of these activities, workshops have been conducted in local communities. The activities in this toolkit also enable older people, or those excluded for other reasons, to be included in the art circle because of their adaptability to the needs and abilities of the group. Some of the activities can be carried out without additional materials, which could be a burden. The Toolkit is divided into three chapters: theatre, expressing our emotions, and cultural richness. Each of these allows for artistic expression in its various forms, and you will find ideas to use in your own workshops, whether for older people, younger people or mixed groups. This material can also be a valuable tool for adult educators wishing to include elder people socially. An added value of this material is the information included from the facilitators on how the different exercises went in their groups.

We wish you successful work and a memorable experience.

Partners



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Theatre

Fundacja Pro Scientia Publica

Unit's general aims	"To help learners develop knowledge and understanding of the importance of importance of correct breathing, creativity, trust in the group, the layout of characters and props on stage, expressing emotions through the speech and mimics."	
Specific Learning Objectives	By the end of the session the learner should be able to: <ul style="list-style-type: none">• breathe and speak through their diaphragm• modulate their tone to express their intentions and thoughts correctly• improve their pronunciation• use any simple object in an artistic way• define the limits of their possibilities• concentrate and control their mimics• express themselves on a stage	
Topics covered in this session	1) Training of the vocal apparatus and movement 2) Expressing emotions 3) Work with scenery and props 4) Creating stories	
Approximate length of the session	3-4 hours	Number of learners on the register
		Even number of learners (suggested up to 10 learners)
Notes about the lessons/classes within the session plan		
<u>Class profile</u> Does this group have any prior knowledge of the subject? Not required Gender: Male / Female / <u>Mixed</u> Age range: - Other info: -		
Suggested pre-unit preparation (include any work, research, or reflection that learners should do before participating in this training)		
Not required		

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List of activities:

TIME	Activity	Resources	Additional information for the facilitator
10 mins	<ul style="list-style-type: none"> Icebreaker: Linking words 	<ul style="list-style-type: none"> - 	<ul style="list-style-type: none"> -
5 mins	<ul style="list-style-type: none"> Benni's triangle 	<ul style="list-style-type: none"> - 	<ul style="list-style-type: none"> -
3 mins per participant	<ul style="list-style-type: none"> Tongue twister 	<ul style="list-style-type: none"> Sheets with chosen tongue twisters 	<ul style="list-style-type: none"> -
5 mins	<ul style="list-style-type: none"> Diaphragmatic breathing 	<ul style="list-style-type: none"> - 	<ul style="list-style-type: none"> -
5 mins	<ul style="list-style-type: none"> Diaphragmatic speaking 	<ul style="list-style-type: none"> Sheets with chosen phrases 	<ul style="list-style-type: none"> -
15 mins	<ul style="list-style-type: none"> Emphasising words in a sentence 	<ul style="list-style-type: none"> Sheets with a few short sentences 	<ul style="list-style-type: none"> -
20 mins	<ul style="list-style-type: none"> Building trust in a group 	<ul style="list-style-type: none"> - 	<ul style="list-style-type: none"> This activity is recommended only for the groups/participants who are physically able to participate in it Even number of participants is required
15 mins	<ul style="list-style-type: none"> Concentration 	<ul style="list-style-type: none"> - 	<ul style="list-style-type: none"> Even number of participants is required
10 mins	<ul style="list-style-type: none"> Acting and emotions 	<ul style="list-style-type: none"> - 	<ul style="list-style-type: none"> Even number of participants is required
20 mins	<ul style="list-style-type: none"> Creating a story 	<ul style="list-style-type: none"> Objects should be found during the activity 	<ul style="list-style-type: none"> -
5-10 mins per participant	<ul style="list-style-type: none"> Stage adaptation 	<ul style="list-style-type: none"> Props chosen in the "Creating a story" activity 	<ul style="list-style-type: none"> Props chosen in the "Creating a story" activity are required

Introduction

Theatre is one of the oldest forms of art. From ancient times it inspired and aroused the admiration of citizens. Authors and writers were not the only ones who were admired by people. At the very beginning, actors were using masks, and then they started showing their faces so they became closer to the audience. Nowadays, we can notice that more and more people are engaged in creating multiple plays: directors, actors, scriptwriters, makeup artists, prop makers, set designers and many others. Depending on their abilities, comfort zones, and preferences, almost all the participants of your training can find something for themselves.

Theatre, like any other form of art, can convey our thoughts literally as well as through symbols, but there are certain elements that we can show in a way that can be understood by everyone, no matter what language they speak. Worth noticing is the fact that the symbols can be both characteristic of a particular culture what can increase the knowledge in the field of cultural education or can be generally known. Whereas other techniques can prove helpful not only in theatre but also in everyday life.

Developing the knowledge about the human mind, we are getting more aware of the beneficial effects on the state of our brain and body. It is becoming more and more common to use theatre in therapy (dramatherapy) to explore and solve personal problems. Moreover, other art forms achieve the desired effects on both physical and mental levels (arttherapy). Arttherapy is also valuable for therapeutic, educational, and preventive activities.

This chapter will provide 10 activities that involve working with vocal apparatus, props, symbolism, stage, concentration, trust, acting skills, and stimulation of creativity.

Activities proposed in the chapter should be treated as a form of inspiration that can be used, extended or adapted when creating your own training.

Icebreaker

Icebreaker is an important part of each meeting. It aims to “break the ice”, warm up the group, get to know each other or begin another part of the training after a long break, etc. It is worth noticing that if it is the first meeting with the group, the trainers ought to introduce themselves. When choosing an icebreaker, the trainers should bear in mind the abilities and physical condition of the trainees and if they had known themselves before the course. Icebreakers that involve sharing more personal information may not be welcomed by a group made of strangers.

Proposed Icebreaker: Linking words

The activity lets to wake up the mind and involves creative and fast thinking. The words should be said as soon as possible. The trainer can say a random word, like “chocolate” and the trainee should say something suitable, for example, “cookies”. Trainees should say the words one by one. Depending on the number of participants, you can make a few repetitions. You can compare the first and the last word so as to notice how it got changed. You can repeat the exercise if necessary.

Experience

Participants found it funny and enjoyed the activity. It was used to “wake up” the group and to arise and evoke their creative thinking before the next activity. The group was more willing to cooperate, share their opinions and was more open to working on their own.

Specific information about the icebreaker

- This task is suitable for the groups who either know each other or the groups of strangers;
- The approximate duration of the icebreaker is up to 10 minutes;
- Neither minimum nor a maximum number of participants is required;
- No additional materials are needed.

What is the voice exercise is and why it is so important

The voice is one of the basic tools of communication for people all over the world. Moreover, this is not its only use, as we can also use it to express intentions or emotions. We are able to express some of them ourselves, but there are also exercises to extract the right tone from the voice or to create the right intensity, which requires training. People who do not have problems with their voice due to psychological problems or damage or improper arrangement of phonetic organs are able to work on it on their own.

An essential factor in working on your voice is correct breathing. Working with the voice, especially if one performs in public or works with people, makes it possible, above all, to relieve the larynx and strengthen the sound of the voice with less effort. Excessive strain and inappropriate voice training can lead to the formation of thickheads on the vocal cords, hoarseness, problems with fluent speaking (the need to expectorate) and many others. It is important to remember that due to its complexity, the issue of working on the voice is dealt with by, among others, psychotherapists, speech therapists, physiotherapists and phoneticians.

Activity 1: Benni's triangle

Benni's triangle (also called "vowel triangle", "vowel chart" or "vowel diagram" in English-speaking countries) is an easy activity that aims to improve articulation. The triangle is a set of vowels whose sequence is arranged in such a way as to practise tongue movements and opening of a mouth. The vowels are pronounced with a narrow, medium and wide mouth, then again medium and narrow. Participants start repeating the vowels in the following order:

i - e - a - o - u
(i - ε - a - o - u)

then repeated from back to front
(Benni's triangle)

They repeat it a few times until they are fluent and their mouth feel relaxed. This can be treated as an opening activity.

Experience

The activity helps to speak louder. Some participants were firstly ashamed of making faces during this activity.

Specific information about the activity

- This task is suitable for the groups who either know each other or the groups of strangers;
- The approximate duration of the activity is up to 5 minutes;
- Neither minimum nor a maximum number of participants is required;
- No additional materials are needed.

Activity 2: Tongue twister

This well-known activity is perfect when practising fluent and clear speaking. The trainer ought to prepare some tongue twisters for participants. They can choose tongue twisters on their own, or they can be given randomly to participants. Give time for the participants to try to pronounce these tongue twisters correctly on their own. When they are ready, they can present them to the whole group. Below you can find some examples of tongue twisters:

Peter Piper picked a peck of pickled peppers

A peck of pickled peppers Peter Piper picked

If Peter Piper picked a peck of pickled peppers

Where's the peck of pickled peppers Peter Piper picked?

Susie works in a shoeshine shop.

Where she shines she sits, and where she sits she shines

I saw a saw that could out saw any saw I ever saw saw. If you happen to see a saw that can out saw the saw I saw saw I'd like to see the saw you saw saw

Specific information about the activity

- This task is suitable for the groups who either know each other or the groups of strangers;
- The approximate duration of the activity depends on the number of participants (about 3 minutes per participants);
- Neither minimum nor a maximum number of participants is required;
- Sheets with chosen tongue twisters are needed.

Activity 3: Diaphragmatic breathing

Quite simple activity which requires few repetitions. Participants can work on their own or in pairs. In the case of participants working on their own, each participant ought to put their hand on the area where the diaphragm is located. Then they ought to breathe in very slowly so as to feel the moves of the diaphragm under their hands. The next step is to breathe out. The activity ought to be repeated a few times so as participants can get used to breathing like this. In the case of participants working in pairs – one partner stands behind the other one and holds their hand on the stomach of the partner. When finished, you can try speaking from the diaphragm (Activity 4).

Experience

After a few attempts and getting used to breathing through the diaphragm and were willing to practice on their own.

Specific information about the activity

- This task is suitable for the groups who either know each other or the groups of strangers;
- The approximate duration of the activity is up to 5 minutes;
- Neither minimum nor a maximum number of participants is required;
- No additional materials are needed.

Activity 4: Diaphragmatic speaking

This activity is suitable after practising diaphragmatic breathing (Activity 3). After finishing, participants can try to speak. The whole group should stand a considerable distance from the participant who will speak. If possible, they should stand at the other end of the room. The participant who stayed should start telling them how their day passed, trying to speak with their diaphragm. The listeners should say whether they can hear or not. Depending on what they say, adjust the volume. Speaking is practised by each participant one by one.

An alternative way is to sit together, and participants one by one ought to try saying long phrases when using their diaphragm. This option helps to get used to speaking from the diaphragm. An example of such a phrase can be:

According to a recent study, North Atlantic adult whales are on average 4,500 kg lighter than South Atlantic.

Experience

After a few attempts and getting used to breathing through the diaphragm, participants could speak much louder and clearly to others.

Specific information about the activity

- This task is suitable for the groups who either know each other or the groups of strangers;
- The approximate duration of the activity is up to 5 minutes;
- Neither minimum nor a maximum number of participants is required;
- Sheets with chosen phrases are needed.

Activity 5: Emphasising words in a sentence

This activity is very simple and it aims to show the participants the importance of putting an accent on certain words in a different sentence. Ask any participant to read a short sentence and to emphasise one word when reading. Then ask them to read the same sentence but to emphasise another word. Let them repeat with each word in the sentence.

Example of the sentence:

I want coffee

So the sentence can be emphasised as follows:

/ want coffee

I *want* coffee

I want *coffee*

Discuss with the group what they could notice and how they could understand the same sentence but with different words emphasised. You can provide this task just once or repeat it multiple times. Depending on the number of participants and their individual needs you can prepare few sentences so as to let everyone try and understand.

Specific information about the activity

- This task is suitable for the groups who either know each other or the groups of strangers;
- The approximate duration of the activity is up to 15 minutes;
- Neither minimum nor a maximum number of participants is required;
- A few sentences to work on them with your group are needed.

Activity 6: Building trust in a group

Participants work in pairs. There are different versions of this activity. The first one is that one partner stands behind the other one. The person who stands in front slowly leans back, and the partner supporting that person slowly lowers them as low as possible. Then, the person standing in the back should help the partner up. Partners can then switch roles. The more challenging version is similar, but one person falls back on the partner. The most extreme option is to let one person fall from a high object, for example, a table.

The participants should know something about the partner if they are reliable, strong, etc. Responsibility – is one of the roles of building trust. If participants are not sure if their partners will be able to save them from the fall, if partners are strong enough – they should take care of themselves. All participants are responsible for themselves and each other. Both partners should know when they should stop the activity – how much each other can do. Unfamiliarity with a partner's abilities causes participants to trust each other and the trainer, believing that he or she will not prevent them from getting hurt.

Information for a facilitator!

This activity is recommended only for the groups/participants who are physically able to participate in it. In case anyone would fall, it would be hard to build trust once more and to work with this group.



Experience

Due to some participants' age and physical condition, not everyone could try this activity. Participants seemed to trust more people who knew best and who were physically better built than they were. When they tried with people they already trusted, they were more willing to try with others. Not all participants came down to the ground. Some held their partners only for a moment and asked them to start rising; some, realising that their partner would not be able to hold them up any longer, stopped the activity themselves.

Specific information about the activity

- This task is suitable for the groups who either know each other or the groups of strangers;
- The approximate duration of the activity is up to 20 minutes;
- Even number of participants is required;
- No additional materials are needed;
- This activity is recommended only for the groups/participants who are physically able to participate in it.

Activity 7: Concentration

This activity aims to improve the participants' creativity and their ability to control their emotions or at least their mimics. At the same time, they will create a bond with their partners. The participants should work in pairs. Ask them to stand opposite each other. One of the partners (P1) has to make their partner (P2) laugh without touching them. They can make funny noises, dance, tell a funny story, make a face, etc. If the partner (P2) laughed – they failed. At the same time – if the first partner (P1) is not able to make their partner (P2) laugh – they fail. Then change the roles. As they finish, you can decide to change the partners.



Experience

For some participants, it was hard to start and fight the timidity. When the most open and extroverted participants started making faces and dancing, the rest of the group tried to do something similar. The longer the activity worked, the more daring the participants became. They enjoyed the activity that much that everyone was once a pair with each participant.

Specific information about the activity

- This task is suitable for the groups who either know each other or the groups of strangers;
- The approximate duration of the activity is up to 15 minutes;
- Even number of participants is required;
- No additional materials are required.

Activity 8: Acting and emotions

The task of the participants is to play different life dramas so that to present their creativity and acting skills, and participants will discover their emotions. Your trainees should work in pairs. It should be good if the pairs are made of people who do not know each other very well. Three different situations to which they have to adapt and play will be presented. After presenting one situation, ask them to play for about a minute. As soon as they finish, present the second situation and repeat the scheme until you present all the situations.

The first situation

Imagine that you have a best friend from childhood. They had to leave the country, and you have not seen them for 15 years. You are at the airport to meet them there for the first time after 15 years – show your enthusiasm, happiness, and ecstasy.



Information for the trainer

If participants do not know themselves, they can be a little bit ashamed – do not worry, that will pass.

The second situation

You and your friend had an incredible argument. Both of you are very angry at each other and put the blame for something terrible on your friend – show your anger, rage, resentment, and hurt.



Information for the trainer

Participants probably would not know how to act and what to do, especially if they do not know their partner. It is also hard to fluently move from one emotion to another. In pairs created from partners from different countries, psychological problems may appear – they may think about stereotypes, have some resistance, or fear how the other person will perceive them.

The third situation

You and your friend discovered that none of you was guilty and you are ashamed. It was just an accident and you both blame yourselves for telling such terrible, disgusting things to your friend when you were in a rage – you both believe that this argument is your fault, try to excuse your partner, you feel ashamed, sorrowful, guilty, feel bad about what happened.

Information for the trainer

Probably now the participants will feel more comfortable, especially after acting unkind to their partner even though it was just a play.



Experience

During the first part of the activity found it funny and really enjoyed it. The pairs were international, and the participants did not know each other languages. Even though, they seemed to feel comfortable in this situation.

The second part was more challenging for them as none wanted to be unkind, even if it was just a play. At first, they did not know how to act, but then they started acting in a very theatrical way so as to present their role and to show that it is not their real feeling. It was also hard to show two completely different emotions.

For the participants, the last part seemed to be connected with the first one. Most of them tried to apologise to their partner in a similar way they expressed their happiness. Then they started to feel more fluent in such kind of gameplay and also started kneeling and crying (just acting) to express their sorrow. The exercise made them feel more comfortable in acting and they could see that no one reacts negatively to them.

Specific information about the activity

- This task is suitable for the groups who either know each other or the groups of strangers – strangers are recommended;
- The approximate duration of the activity is up to 10 minutes;
- Even number of participants is required;
- No additional materials are required.

Activity 9: Creating a story

This activity will consist of creating your own story. In the next activity, participants will present it on the stage.

Each participant should find an object that is important to them, it can have a sentimental value, be associated with something pleasant, have some kind of interest, etc. It is important that the object should have a symbolic meaning. The trainer should give time to the participants to make a well-thought-out choice of objects.

Once all participants have chosen the objects they want to work with, they should be informed that plays, just like written stories, should consist of an introduction, the main part and a conclusion. The scenes to be created should also teach something. Give time for participants to think about their performances. Participants should not tell others what the meaning of their object is and should not share their stories. When participants are ready, you can move on to the next activity (Activity 10).



Experience

In the case of our group (10 learners), the activity took about 15 minutes. As this was an outdoor activity, the learners mainly used flowers, water and the objects they use the most often and were connected to their passions (notebooks, mobile phones, cameras). The first part of the activity seemed to be the most difficult as they tried to make a proper choice. After choosing their objects, thinking of the story was much faster as the objects were important for them, so they knew what they could do with them.

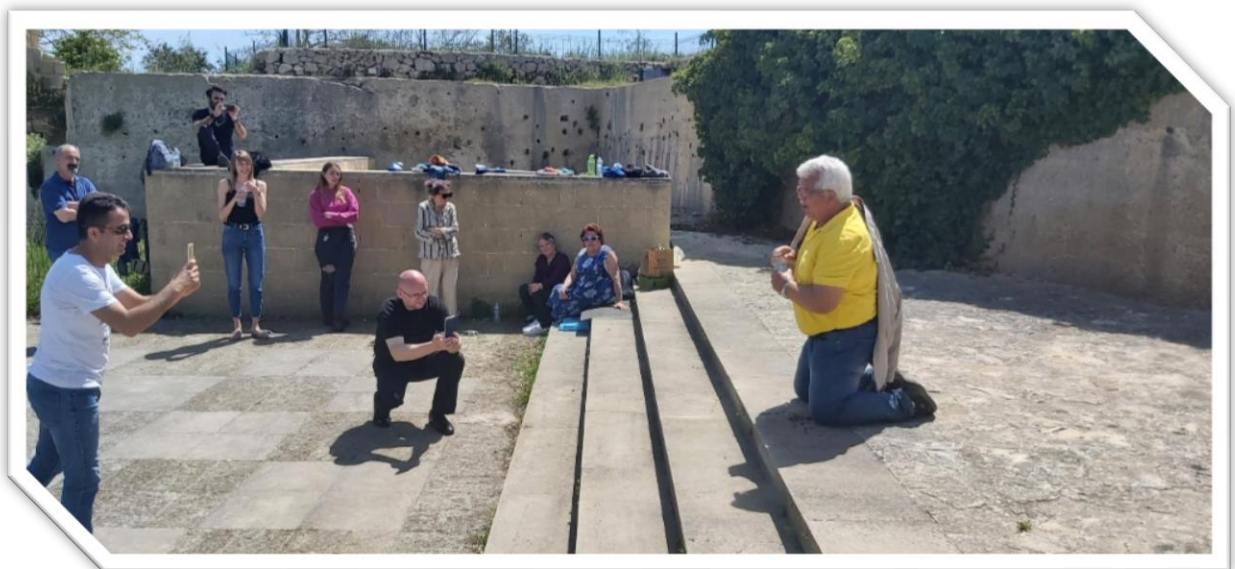
Specific information about the activity

- This task is suitable for the groups who either know each other or the groups of strangers – strangers are recommended;
- The approximate duration of the activity is up to 20 minutes;
- No specific number of participants is required;
- Objects should be found during the activity.

Activity 10: Stage adaptation

This activity requires extra creativity from the participants and, eventually improvisation skills. It is a form of continuation of Activity 9. After choosing the props and creating the story, it is time to bring it on stage. The most important aspect of this activity is that participants can practice adapting the stage to the play. It should be emphasised beforehand that the position of objects and characters on the stage signals their importance and that it is significant to bear it in mind.

Participants should present their scenes one by one, using the props and knowledge from Activity 9. The best option is for the performance to be silent. If other participants start to get involved in someone else's performance, the actor will have to improvise to adapt to the changes on the stage. Each scene is followed by a short discussion. The audience tells how they understood the scene and how they perceived it. After listening to the thoughts, the actor tells everyone what they had in mind. Earlier brainstorming allows everyone to see how the positioning of the actor and the objects on stage affected the understanding of the whole performance.



Experience

The participants enjoyed presenting the story. At first, the trainer showed their story and encouraged the group to discuss what they have just seen and how they understood this short performance. Then they decide who were the next performer. As most of the group had no experience with this kind of art, the performances were similar but told different stories. Participants appeared to be good interpreters, and they actively participated in discussions. Some even tried to suggest what can be improved so as to make the performance more clear.

Specific information about the activity

- This task is suitable for the groups who either know each other or the groups of strangers – strangers are recommended;
- The approximate duration of the activity depends on the number of participants (about 5-10 minutes per person – short play and discussion);
- Props chosen in the Activity 9 are required.

Expressing our emotions

EduVita

Unit's general aims	To help learners explore, express and reflect on their emotions through different artistic mediums.	
Specific Learning Objectives	<p>By the end of the session the learner should be able to:</p> <ul style="list-style-type: none"> ● Recognize different ways to explore and express their emotions. ● Feel confident about working through their emotions in a more spontaneous way. ● Accept that there are no such things as “good” and “bad” emotions and that art is a great tool for release and reflection. 	
Topics covered in this session	<ol style="list-style-type: none"> 1) Healthy ways to express our inner feelings. 2) Using art to relax and reflect on ourselves. 	
Approximate length of the session		Number of learners on the register
1.5 - 2 hours		Up to 30 learners. Smaller groups are better.
Notes about the lessons/classes within the session plan		
<p>Class profile Does this group have any prior knowledge of the subject? The group does not need to have previous knowledge.</p> <p>Gender: Gender doesn't matter. Mixed groups are fine. Age range: 10+</p>		
Suggested pre-unit preparation (include any work, research, or reflection that learners should do before participating in this training)		
N/A		

List of activities:

TIME	Activity	Resources	Additional information for the facilitator
15 mins	<ul style="list-style-type: none"> Before drawing 	<ul style="list-style-type: none"> colouring pencils, pencils, pens, blank A4 paper 	
30 mins	<ul style="list-style-type: none"> Modelling our feelings with clay 	<ul style="list-style-type: none"> clay, water in small bowls, newspaper/recycled paper for setting the bowls on, blindfolds, music system 	<ul style="list-style-type: none"> Suggested music: <ul style="list-style-type: none"> https://www.youtube.com/watch?v=BiqLZZddZEo https://www.youtube.com/watch?v=C6f0oy7Se_4
20 mins	<ul style="list-style-type: none"> After drawing 	<ul style="list-style-type: none"> colouring pencils, pencils, pens, blank A4 paper 	
~25 mins	<ul style="list-style-type: none"> Reflection 	<ul style="list-style-type: none"> participants' drawings and clay sculpture 	

Activity 1: Before drawing

1. Participants should sit relaxed.
2. Facilitator(s) should pass out paper and some colouring materials to each participant.
3. The facilitator should explain that our feelings are an important part of our lives. There are no such things as “good” or “bad” feelings.
4. For the next 15 minutes, participants should draw whatever they are feeling in silence without putting much thought into it. Drawings can be actual images, simple doodles, lines, scribbles, words and/or anything else that expresses what they are feeling in that moment.
5. It would be good for the facilitator to remind participants that they are in a safe space and they should be honest with themselves throughout the activity. It is best to not overthink and just allow things to happen.
6. After the time has passed, participants should set aside their papers and colouring materials and prepare for *Activity 2*.



Experience

Activity 1 allows participants to get into the groove of the session. During this time, participants may show scepticism. This is normal and the facilitator should remind participants to stay open minded and in tune with their emotions.

Specific information about the activity

- Participants can be people of any gender, ages 10 and older.
- Time: 15 minutes
- Maximum 30 participants, smaller groups preferred.

Activity 2: Modelling our feelings with clay

1. Participants should be given a small bowl with water, newspaper/recycled paper, and a piece of clay. They should then find a spot to settle down and lay out the newspaper on the floor or table to minimise the mess of the water and clay. NOTE: If the group is large (15+ people) and materials are limited, participants can share a bowl of water/newspapers in pairs or trios.
2. Once participants have found their spot in the room or around the table, the facilitator(s) should blindfold them before explaining the activity.
3. Relaxing music should be played in the background and the blindfolded participants should be instructed to play with the clay and mold the different emotions they experience as the music changes tempo.
7. This experience should go on for about 30 minutes without anyone speaking, and participants can dip their hands in the water bowls to keep the clay soft/workable.
8. When the time has passed, participants can set aside their “sculptures” and wash their hands to prepare for *Activity 3*.





Experience

By blindfolding the participants in this activity, they have no visual stimulation or the distraction of trying to shape the clay into something specific. Instead, listening to the emotional music and modelling the clay while blindfolded, allows them to focus entirely on the changes in their feelings and express that in the clay in a way they may have never done before.

Specific information about the activity

- Participants can be people of any gender, ages 10 and older.
- Time: 30 minutes
- Maximum 30 participants, smaller groups preferred.
- Suggested music:
 - <https://www.youtube.com/watch?v=BiqlZZddZEO>
 - https://www.youtube.com/watch?v=C6f0oy7Se_4

Activity 3: After Drawing

1. Participants should sit relaxed.
2. Facilitator(s) should pass out a new sheet of paper and colouring materials to each participant.
3. The facilitator should explain that participants are going to process their feelings again now that they have experienced *Activity 2*.
4. Once again, for 15 minutes, participants should draw whatever they are feeling in silence without putting much thought into it. Like earlier, drawings can be actual images, simple doodles, lines, scribbles, words and/or anything else that expresses what they are feeling in that moment.
5. When the time has passed, participants should gather their two drawings and their sculpture, and spend some time in silence analysing them.

Experience

By now, participants should be feeling more relaxed and their drawings may end up being more elaborate and “honest” than when they did *Activity 1*. The last 5 minutes should allow participants to analyse their creations in preparation for the final reflection in *Activity 4*.

Specific information about the activity

- Participants can be people of any gender, ages 10 and older.
- Time: 20 minutes
- Maximum 30 participants, smaller groups preferred.

Activity 4: Reflection

1. To end the session, participants should be given the space and time to share one or both of their drawings with the rest of the group, as well as their “sculpture.”
2. The facilitator should ask participants to reflect on what changed in their approach between the first and second drawing. Participants should also be asked what stood out during the clay modelling activity.
3. Participants can talk about what was difficult during the activities, especially when attempting to assess and capture their emotions, and what mechanisms they used to work through their different feelings as the session went on.
4. The discussion and reflection can also focus on allowing participants time to reflect on how they normally experience and express their emotions.
5. Participants should also be asked if they are feeling more positive emotions after the second drawing and why they think that may be.

Experience

This final reflection is an opportunity for participants to process the session in its entirety and understand the importance of acknowledging and releasing emotions in a healthy, spontaneous, and creative way. Participants should not be forced to speak, and everyone should always be reminded that they are in a safe and open minded sharing space.

Specific information about the activity

- Participants can be people of any gender, ages 10 and older.
- Time: About 25 minutes, could be more depending on group size.
- Maximum 30 participants, smaller groups preferred.

Author of the activities: Sandra Perez, EduVita, Italy

CULTURAL RICHNES

(FOLK DANCES, HENNA NIGHT, FOLK MUSIC)

Naz Hayat

Unit's general aims	With the activities to be carried out in this unit, it is aimed to solve the communication problems that may exist among the participants, to gain the people's self-confidence in the field of communication, and to create cultural awareness.	
Specific Learning Objectives	<p>At the end of the course, the following behavioral changes are aimed at the participants:</p> <ul style="list-style-type: none"> • Assertiveness in participation • Being part of the group • Increased ability to interact with body language • Taking responsibility, fulfilling the task • Understanding different cultural values • Ability to break down barriers (language, culture, etc.) • Creating awareness about active living 	
Topics covered in this session	<p>1) Folk dances 2) Henna Night 3) Local folk music rehearsal</p>	
Approximate length of the session		Number of learners on the register
3/4 hours		Appx.10 or more
Notes about the lessons/classes within the session plan		
<p><u>Class profile</u> If the group is presented some pre-info via videos or supported with pre-prepared documents , better involment can be obtained.</p> <p>-Gender: Mixed group of participants is required especially for the second activity Age range: ... better to let the different age groups join Other info: ... Being a volunteer to join the activities is more favored.</p>		
Suggested pre-unit preparation (include any work, research, or reflection that learners should do before participating in this training)		
<p>Participants take part in such activities in order to direct their social relations. In order to provide more interaction and sharing of different ideas, the participants may be asked to do preliminary research on the topics to be covered.</p>		

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Further reading

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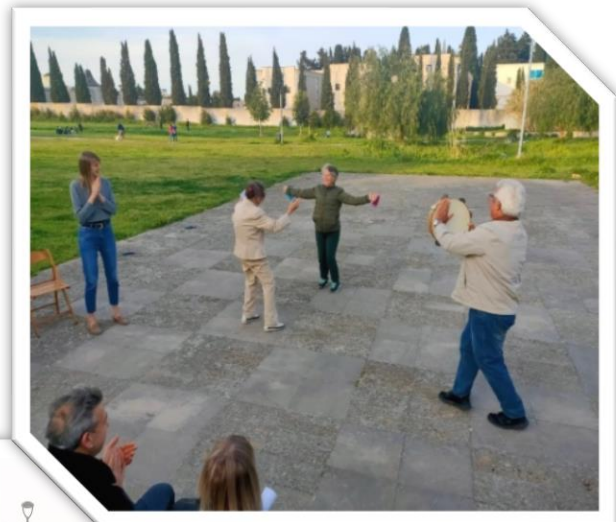
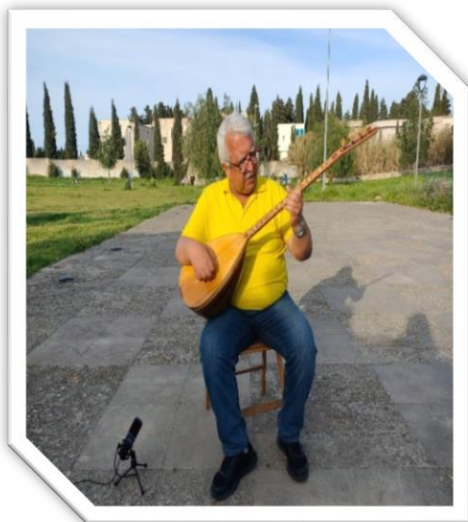
List of activities:

TIME	Activity	Resources	Additional information for the facilitator
10 mins	<ul style="list-style-type: none"> Icebreaker (R.1) 	<ul style="list-style-type: none"> Web 	<ul style="list-style-type: none"> Decide on a suitable icebreaker
10 mins	<ul style="list-style-type: none"> A1. Introduction of the trainers and the activity 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> have assistants while describing the event
20 mins	<ul style="list-style-type: none"> presenting the folk dance –and the instruments 	<ul style="list-style-type: none"> R.2 	<ul style="list-style-type: none"> Better if the trainers practice first
20 mins	<ul style="list-style-type: none"> Group work / practice 	<ul style="list-style-type: none"> All participants 	<ul style="list-style-type: none"> Try to change partners
10 mins	<ul style="list-style-type: none"> Final presentation 	<ul style="list-style-type: none"> All participants 	<ul style="list-style-type: none">
10 mins	<ul style="list-style-type: none"> A2. Henna Night Introduction to the activity 	<ul style="list-style-type: none"> R.3 R.4 R7 	<ul style="list-style-type: none"> Especially young females should be in. A so-called mother-in-law role should be delivered.
20 mins	<ul style="list-style-type: none"> Event walking (10 mnts) Event song (10 mnts) 	<ul style="list-style-type: none"> Young females ,bride, mother-in law with a henna tray ,candles ,ballons,scarf,present(gold) and ornaments 	<ul style="list-style-type: none"> The special henna walking and song should be pre-thought to the participants.
30 mins	<ul style="list-style-type: none"> Implementing the activity –putting henna in the hands of the bride and bridegroom 	<ul style="list-style-type: none"> Participants in the activity 	<ul style="list-style-type: none">
20 mins	<ul style="list-style-type: none"> A3. Folk Music Introduction to the history of the song 	<ul style="list-style-type: none"> All participants and pre-prepared sheets (R5-6) 	<ul style="list-style-type: none"> Trainer let the participants rehearse the lyrics
20 mins	<ul style="list-style-type: none"> Spelling ,the words of the song 	<ul style="list-style-type: none"> R 8 	<ul style="list-style-type: none">
20 mins	<ul style="list-style-type: none"> Practicing the song as a choir. 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> No interruption

Activity 1: Folk dances

Instructions for the activity:

- comfortable clothes
- readiness for cooperation
- participants with freedom of movement
- an equal number of (female and male) participants



Even local/cultural costumes will be more effective in getting the desired results.

Experience

Zeybek Oyunu –Implementation

Folklore studies what is most common, most persistent, and ancient in human institutions, folk arts, and folk industry. Not written documents; examines what is believed and done under the influence of ancestral traditions.

The effect of folk dances on social integration is evaluated within the scope of the "Social Integration Scale" and folk dances are considered as "National and Cultural Development", "Development of Bilateral Relations", "Social Development", "Development of Group Relations", "Emotional Development", "Physical Development" and it is obvious that it provides important gains to the individual in terms of "Development of Personal Skills".

With these activities held with different age groups, it is our goal for individuals to be more connected to social life and to lead healthier life by strengthening their individual relationships.

Throughout history, people have reflected their feelings and thoughts with folk dances in their best moments. Values such as social peace and personal peace have been strengthened and healthier structures have emerged in such activities in which individuals have participated in the most difficult times.

A foreign activity applied to participants from different cultural backgrounds also plays a role in reinforcing the need for empathy in people. Different generations and individuals with different cultural backgrounds can understand each other differently and contribute to universal peace in a broad sense.

Additional information for the facilitator:

Participants may act introverted in this activity, which they are completely unfamiliar with in the beginning. Referring faster-learning participants to help others will increase success. There may be disharmony in musical rhythm and movements. But it will soon pass. Focus on overall success. We will not train professional dancers. Success is directly proportional to the expressions of happiness on the faces of the participants.

Activity 2: Henna night

Instructions for the participants of the activity:

- a volunteer bride
- a so-called mother-in-law
- plenty of female teenagers
- special song, special walking style
- special costumes
- henna tray, gift for the bride (mostly a gold coin)



Experience

Henna Night

It is a kind of separation ceremony, especially before marriage ceremonies. It's the bride's last night at her father's house.

The participation of the bride's friends is essential. It expresses solidarity, unity and support. It expresses the most beautiful moments when happiness and sadness are shared. Before starting this activity, it would be appropriate to teach the participants traditional clothes and special songs. The clothes and other materials to be used in the show will be a nice icebreaker for the participants. All these materials will attract the attention of the participants. It is expected that cooperation and interaction during the use of clothes and the burning of henna on the hands will eliminate factors such as all kinds of age, gender, and political past. It is an activity, especially for women.

Specific information about the activity

- **what kind of participants** - Plenty of young females and a few adults
- **the approximate duration of the activity** - The activity lasts about an hour or more depending on the number of female visitors
- **specific number of participants** - In real ,no limit of visitors but while practicing as an activity it is better to have at least ten females
- **additional materials** - Cultural clothes ,special song and dance

Additional information for the facilitator:

During the activity, especially the mother-in-law should direct the event. Explain to the participants their roles. Conduct the henna ceremony yourself. After a while, everyone will feel as if they are participating in a ceremony from their own culture, immersed in this activity and entertainment.

Male participants will mostly remain in the spectator position. And they will declare their own opinions to their friends about the application. You must remain in control of the activity.

Activity 3: Folk Music

Music is one of the arts that interact and integrate with society. It is an important indicator in determining the level of development of a nation. The point of music, which is a social phenomenon, is parallel to the point that society has reached.

The aim of music education, which enables the development of feelings of love, responsibility and creativity on individuals, is to increase the level of appreciation of people with the ability to listen to music and judge, apart from making people love music.

The aim of the art of music, which not only creates a sense of beauty in people but also needs to make people think, is "to create a sense of beauty first, as in all branches of art, and therefore to have a stimulating effect on the human spirit that this feeling desires to occur." It can also cause psychological problems such as hopelessness, pessimism, jealousy.

The method of influencing mood through music has been applied to the treatment of mental disorder.

Certain pieces of music are chosen for their soothing, exciting, fantasy-inducing, or other properties; patients usually listen to them in groups.

If you are looking for an activity related to the mental health of individuals, it will be the oldest form of treatment you can use. Every musical piece has a story. In order to fully adapt your participants to the activity, it is best to start your activity with this mysterious history. Knowing in which environments and conditions the lyrics of the music were compiled will make them feel the music. Happy, sad. You determine the form yourself.

Especially if a foreign song is going to be studied, it will be extremely useful to inform about the author and to whom the masterpiece is attributed.

There may also be those who want to use instruments in masses with artistic tendencies. Teaching the notes of the piece and its pronunciation in the original language will also increase motivation.

Instructions

- pre-prepared printed documents (history of the work, author, and reason for writing)
- necessary instruments
- appropriate number of participants.



YÖRE:SİVAS ŞARKIŞLA
KAYNAK:AŞIK VEYSEL ŞATIROĞLU
NOTA DÜZENLEME:EREN MÜZİK

UZUN İNCE BİR YOLDAYIM

 NOTALARIM



U ZUN IN CE___ BİR YO L DA YI M (SAZ)_____
Gİ Dİ YO RU M GÜ N DÜ Z GE CE



BİL MI YO RU M NE HA L DA YIM GI DI_ YO RUM GÜ N DÜ Z GE CE



GÜ N DÜ Z GE CE_ GÜ N DÜ Z GE CE GÜ N DÜ Z GE CE HE_____Y

Uzun İnce Bir Yoldayım

DÜNYAYA GELDİĞİM ANDA
YÜRÜDÜM AYNI ZAMANDA
İKİ KAPILI BİR HANDA
GİDİYORUM GÜNDÜZ GECE

ŞAŞAR VEYSEL İŞ BU HALE
GAH AĞLAYA GAHİ GÜLE
YETİŞMEK İÇİN MENZİLE
GİDİYORUM GÜNDÜZ GECE

Source. <https://www.notalarim.com/uzun-ince-bir-yoldayim-notalari-asik-veysel/>

Song. <https://www.youtube.com/watch?v=9RaNpiztENs>

Translation of the song

I'm on a long, narrow road, I'm going day and night
I don't know how I am. I'm going night and day
As soon as I came to the world, I walked at the same time
I pace around in an inn with two doors, day and night
Veysel gets lost, this is the situation.
I travel to the target to catch up, day and night

Experience

Uzun Ince Bir Yoldayım – Folk Song

The composing reason for this work has a history that will attract the attention of the participants. In order to obtain the common behaviours expected from the participants, the history of the work and the special situations of the composer are used as ice-breaker.

At first, pronunciation of sounds and memorization of words may be difficult. But in time they will surely succeed. And as they succeed, their self-confidence will increase and they will try to learn even the meanings of words.

The fact that short verses and their content are learned will have a positive effect on memory, especially in adult participants.

Specific information about the activity

- **what kind of participants** - No special groups
- **the approximate duration of the activity** - Depends on the rehearsal time and the participants (appx. 60 minutes)
- **specific number of participants** - small groups (up to ten) will be enough just to let the trainer help the participants individually
- **additional materials** - Musical instruments and lyrics
- If you have opportunity, you can let them listen a few times the song on video and then you can start practicing

