# TRAIN-THE-TRAINER CURRICULUM

**Competence development of youth workers & youth trainers who work towards the social inclusion of young people with fewer opportunities**

ARTSQUAD

2

# CONTENTS

# FRAMEWORK OF THE CURRICULUM

With the project ARTSQUAD, the partners want to offer to the target- group of youth work professionals (youth workers and youth trainers) an opportunity for professional development along with innovative tools to use in their work with young people with fewer opportunities.

Consortium partners believe that there is a gap in the provision of training for professionals working with marginalised young people where the use of creative disciplines is concerned. To address this deficit, the partners have developed, tested and piloted innovative tools to introduce youth work professionals to the use of digital media, storytelling, drama and music for the development of key competences.

This train- the trainer[1] curriculum includes educational resources for youth work professionals who wish to work with:

A. Digital Media

B. Storytelling

C. Drama

D. Music

With the use of these resources, the youth work professionals can reduce disparities in learning outcomes affecting learners with disadvantaged backgrounds.

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[1] Train the trainer in this context covers educational programs whereby individuals identified to teach, mentor or train others attend training themselves.

## Identity of the project ARTSQUAD

ARTSQUAD is the abbreviation of the project "Competence development of youth work-ers & youth trainers who work towards the social inclusion of young people with fewer opportunities".

The choice of the Latin word "QUAD" in the title is reflecting the four creative disciplines that the project proposes as powerful tools in youth practice: Digital media, storytelling, drama and music.

The project is co-funded by the EU Programme: Erasmus+ Key Action: Cooperation for innovation and the exchange of good practices. Action: Strategic Partnerships. Field: Strategic Partnerships for Youth. Main objective: Development of Innovation.

## ARTSQUAD project partnership

SEAL CYPRUS- CYPRUS ORGANISATION FOR SUSTAINABLE EDUCATION & AC-TIVE LEARNING (CYPRUS) as the coordinating partner.

YSBF- YOUTH IN SCIENCE AND BUSINESS FOUNDATION (ESTONIA)

FIP- FUTURE IN PERSPECTIVE (IRELAND)

SALVATI COPIII- FILIALA ARGES (ROMANIA)

## Publication

The partners wish this curriculum to be freely available to youth work professionals, train-ing providers in the field of youth and organisations active in youth work. The ARTSQUAD Train-the-trainer Curriculum is available for download in all partner lan-guages- Greek, English, Estonian and Romanian- in the Resources part of the project website www.artsquad.eu

Updates on the publication and info from the resources piloting phase were uploaded on the project Facebook page https://www.facebook.com/ArtsquadEU/

# ELEMENTS OF THE CURRICULUM

## Introduction

The purpose of this chapter is to outline the main concepts and theories underlying the delivery and evaluation of the training interventions proposed by the project ARTSQUAD. The project partners have followed an innovative, inquiry-based learning approach based on non-formal education methods and tools. For disadvantaged young people, formal education approaches often fail to deliver the learning outcomes required in today's economy. The creative arts can be a more effective teaching method to acquire basic and transversal competences.

The ARTSQUAD train-the-trainer curriculum aims to equip the youth work professionals with practical tools to use in their everyday work with disadvantaged youth. It will also support them to work in non-conventional environments and will enhance their employability, their reputation, professionalism and standing even if they now work in completely different educational settings. This way the youth work professional will become more efficient in supporting the social inclusion of disadvantaged youth to formal education or employment and their progression as valued and contributing members of European society. Ultimately, the project will raise the impact and recognition of youth work.

## Creative Arts promoting Equality, Diversity and Social Inclusion

According to the report "Working with young people: the value of youth work in the EU" (European Commission- EACEA, 2014)[2], a common thread in many of the European countries is the instability or unsustainable employment that youth professionals experience in the sector and the high level of volunteering associated with youth work. At the same time, access to educational opportunities becomes more difficult for them the further away from their target- groups are from the mainstream. There is a clear need for supportive measures to continuously develop the skills of those working with young people. Our project can address the need to improve (a) the employability of youth professionals, a need which is underestimated due to the paradox that it is the youth professionals that focus their work in the employability of all the other target- groups and there are no initiatives towards their own and (b) the quality of their work with the youth.

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[2] http://ec.europa.eu/assets/eac/youth/library/study/youth-work-report_en.pdf

The training resources of this curriculum have been developed with respect for diversity and equality. All the activities of this curriculum have been developed for people with diverse abilities and can be implemented by persons sitting in a wheelchair. However, when the activities require a lot of movement in the room like in the case of the modules on drama, the facilitator has to assess if the participants with disabilities are comfortable to participate and adapt the activities accordingly. In the case of participation of persons with disabilities, the facilitator has to make sure to contact the person(s) to find out more about their needs.

One-third of young people in the European Union are at risk of social exclusion. With the project ARTSQUAD we want to offer to the target- group of youth professionals (youth workers and youth trainers) an opportunity for professional development along with innovative tools to use in their work with young people with fewer opportunities.

The end beneficiaries of the ARTSQUAD training curriculum are going to be young people with disadvantaged backgrounds and fewer opportunities due to disability, educational difficulties, economic obstacles, cultural differences (immigrants or refugees/ asylum seekers), health problems, social obstacles, or geographical obstacles. With the competence development resulting from the project, the youth work professionals will be able to provide to young people with fewer opportunities (a) a direct route to reach their full potential (b) solutions to many of the barriers to social inclusion. The impact on this target group will be significant, and on-going as the youth work professionals develop their competences to support disadvantaged youth in different, more innovative ways.

According to the report produced by the Education, Audiovisual and Culture Executive Agency (EACEA) "Youth Social Exclusion and Lessons from Youth Work"[3], experiences in education lay critical foundations for a person's entire life course. In particular, early school leaving and barriers to accessing affordable, quality education and training are common occurrences in the life paths of socially excluded young people, which affect their ability to secure comfortable living conditions, enjoy cultural and political participation, protect their own health, avoid risky behaviours, and obtain help and assistance

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[3] http://ec.europa.eu/assets/eac/youth/library/reports/eurydice-study-social-exclusion-2013.pdf

when in need. The EU Youth Strategy recognises the relevance of youth work to mitigate the effects of social exclusion amongst young people.

The curriculum is meant to show to youth work professionals how the use of alternative teaching resources improves the learning experience for those who might have experienced inequality or discrimination on previous occasions.

### The attractiveness of the creative arts

One of the issues the partners wanted to tackle with ARTSQUAD was the attractiveness of educational/ development initiatives to disadvantaged young people. The partners have chosen the creative arts as alternative educational tools for the acquisition of key competences.

The partners have observed a gap in the provision of training for professionals working with disadvantaged young people where the use of creative disciplines is concerned. To address this deficit, they developed, tested and piloted the train-the-trainer resources presented in this curriculum. These resources introduce youth professional to the use of four creative disciplines.

The partners have decided to propose digital media, storytelling, drama and music as tools to reach out to marginalised groups of young people. The creative arts are attractive to many young people and can be used as an alternative and robust educational environment for the acquisition of key competences. They are especially useful for embedded learning and intuitive learning processes and are diverse enough to provide something of interest for almost all potential learners, even the most reluctant. For disadvantaged young people, the creative arts can be an effective method to acquire basic and transversal skills such as social and civic competence, digital competence, cultural awareness and expression, entrepreneurship and critical thinking.

In addition to the learning outcomes of the activities, the ARTSQUAD train-the-training programme can contribute to increased resilience and self-esteem, and an increase in confidence to set personal goals. What's more, it can give people with fewer opportunities for self-reliance and motivation to engage with more educational opportunities in the future.

## Non-formal learning

Non-formal learning refers to the learning which takes place outside the formal educational curriculum. Non-formal learning activities involve people on a voluntary basis and are carefully planned, to foster the learners' personal, social and professional development. Non-formal learning enables young people to acquire essential competences and contributes to their personal development and their social inclusion. Some of the characteristics of non-formal learning in youth work contexts and educational activities are:

- It happens outside the formal educational curriculum
- It is facilitated by planned learning processes
- It provides personal and social education for young people
- It is designed to improve competences (knowledge, skills and attitudes)
- It provides a space where participation is strongly encouraged but always voluntary

Non-formal education is more flexible and provides the opportunity to adjust the objectives and methods of the train-the-trainer programme based on the needs of the learners.

For people who find themselves outside the formal educational system, this form of education can be more significant than formal education.

The methods that are used in non-formal education put the individual in the focus of the learning process and foster the individual's personal and social development. Such methods contribute to better engagement and motivation of individuals to the learning activities.

Training based on "learning by doing" is more efficient and competence-oriented. In combination with the interaction between the learners, this approach supports learners acquire valuable interpersonal and management competence such as teamwork, leadership, project management, practical problem solving and digital skills.

All the activities developed within this curriculum are of a non-formal character and are following a learner-centred participative approach. The activities are meant to be carried out on a voluntary basis and are closely linked to young people's needs, aspirations and interests. By providing an additional source of learning to the route of formal education and training, these activities are particularly relevant to young people with fewer opportunities.

The activities do not require prior knowledge, and all young people can take part in them without preparation. For each of the four creative disciplines proposed here, the partners have created two modules. The first module is introductory while the second one is more advanced.

All the activities created are gender neutral and free of gender stereotypes.

## Active participation

Participating in a competence development programme can represent benefits for all, but the achievements might be life-changing for those with fewer opportunities. One of the reasons is that this group often experiences barriers to educational opportunities. Therefore the critical 'added value' for this target group lies in the sense of achievement gained from overcoming barriers and participating.

One of the pedagogical principles underlying this curriculum is the active participation of young people in the proposed activities. For this reason, all the resources are based on participatory activities. The resources have been developed with the purpose:

- To offer space for interaction between participants and to avoid passive listening
- To respect individual knowledge and skills
- To ensure active participation is a learning process as much as an outcome
- To encourage sharing of ideas and information

The participation of young people with fewer opportunities in non-formal activities can result in developing valuable social capital, and in the reinforcement of social inclusion.

Participatory methods are not just tools. They represent an attitude.

## Evaluation

Non-formal learning is characterised by flexibility in terms of attendance, learning methods and learning experiences. The partners tried to reflect this flexibility in the evaluation part of the activities of this curriculum.

### Non-formal evaluation

For learners, the evaluation shows what is valued in a learning outcome; it can increase awareness of one's learning, and help overcome difficulties in order to learn more effectively. For the trainer or facilitator, evaluation is a tool for clarifying learning outcomes and future goals. A short evaluation session will take place after each module with the use of non-formal methods. The trainer/ facilitator will close some of the modules by asking each participant to use a word, pose, sound or all three to express how they felt about the activities. In most of the modules, the trainer/ facilitator will ask each person in the group to feedback one piece of new information that they learned from the activities.

At the end of each module, the participants will be guided to assess their own competence development. The main methods to be used for evaluation are going to be (a) open group discussion and (b) self- assessment.

The open group discussion method has been selected because it provides the following advantages:

- Acquaintance with different perspectives. The use of discussion can bring the learning experiences to the forefront and can help the participants learn from each other.
- Sense of ownership about one's learning. The learners feel responsible for their own learning.
- Active participation. Discussion is one of the easiest and yet most powerful ways to get learners actively involved in the learning process.

The self-assessment method has been selected because it provides the following advantages:

- It can increase the learners' ownership of the learning process and their ability to describe learning outcomes.
- It raises the learners' self-confidence which accelerates competence development.

The trainer/ facilitator will support the participants to reflect on their learning through the lens of the eight key competences for lifelong learning.

**The Eight Key Competences for Lifelong Learning**

16

The learning outcomes of the training activities of this curriculum will be evaluated based on competence development. For the project ARTSQUAD, we have followed the typology of competences as in the "European Reference Framework for Key Competences".[4] The above framework identifies eight key competences:

1. Communication in the mother tongue
2. Communication in foreign languages
3. Mathematical competence and basic competences in science and technology
4. Digital competence
5. Learning to learn
6. Social and civic competences
7. Sense of initiative and entrepreneurship
8. Cultural awareness and expression

Key competences in this context are those which all individuals need for personal fulfilment and development, active citizenship, social inclusion, and employment. These key competences are all considered equally significant. They are conceptualised as a combination of knowledge, skills and attitudes as follows:

- Knowledge: facts and figures, concepts, ideas and theories which are already established and support the understanding of a certain area or subject;
- Skills: ability and capacity to carry out processes and use the existing knowledge to achieve results.
- Attitudes: values, thoughts and beliefs, disposition and mind-sets to act or react to ideas, or persons.

The definition of the individual competences and their related knowledge, skills and attitudes overlap and interlock; they reinforce each other. The original formulation also listed a number of 'transversal themes' applied throughout the Reference Framework such as critical thinking, creativity, initiative, problem-solving, risk assessment, decision making,

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[4] European Commission. (2007). Key competences for lifelong learning. European Reference Framework. Luxembourg: Office for Official Publications of the European Communities. 2007.

and constructive management. These 'transversal themes' are regarded as relevant to all key competences.[5]

This approach supported the definition of learning outcomes and its translation into educational activities.

During the research phase of the project ARTSQUAD, the partners have asked youth work professionals how important it is for their target group(s) to develop each of the eight key- competences for lifelong learning. The professionals revealed that the most important competences for their target group(s) are the social & civic competences followed by learning to learn, communication in the mother tongue, cultural awareness and expression, sense of initiative and entrepreneurship, and digital competence. The least important is communication in foreign languages and mathematical competences. The partners have developed the training resources based on the above findings. The main competences addressed can be found at the beginning of each training module.

## Formal Evaluation

In addition to non-formal evaluation at the end of each module, the partners have created an evaluation questionnaire to be filled by the participants in the ARTSQUAD training programme. The questionnaire- which can be found in ANNEX 3 of this publication- can be used either at the end of a module or at the end of the whole training.

The partners have developed the questionnaire following an eclectic approach and elements from two popular evaluation methods. The Kirkpatrick model was the basis for the question regarding the overall satisfaction of the participants with the activity.

The Systems approach (Bushnell) was the basis for the question about the facilitators' competences (input level) and the questions about the participant's competences before and after the training (output level).

The questionnaire is short, straight-forward and easy to be understood by young people regardless of their educational level.

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[5] https://ec.europa.eu/education/sites/education/files/swd-recommendation-key-competences-lifelong-learning.pdf

## Learning Environment

Learning environment refers to the diverse physical locations, contexts, and cultures in which people learn. The non-formal nature of youth development work is the perfect setting to provide alternative educational environments that differ completely from the more formal school settings that have proved unsuitable or inaccessible for certain young people. The creative arts are ideal for creating inclusive environments for training people of all personality types, skill levels and interests.

As a facilitator, it is important to consider the social, cultural, political and personal environment in which you use each educational resource and to adapt the activities to the respective context. Always consider if the group atmosphere and level of communication suit the methods chosen. For example, some activities require personal exchange among participants, and if these are used at the very beginning of the training, some people might not want to participate. By assessing the experiences that the individuals are bringing to the training as well as the different levels of knowledge, the facilitator can ensure that all participants will contribute and will gain from the activities.

When it comes to the physical location where the training will take place, the training provider is responsible for finding a training venue equipped with all the media necessary for the implementation of a modern training course (flipchart, whiteboard, data projector and computer set-up for presentations, internet connection etc.) . For the choice of the venue, elements such as light (natural or artificial), fresh air, outside noise levels, the acoustics in the training room and temperature should be taken into account. If there are people with disabilities within the group, the venue has to be totally accessible. Here is a checklist for an accessible training venue:

- Wheelchair friendly
- Elevators to and from the room
- Accessible restrooms
- Ramps /slopes
- Low windows
- Low blackboards/whiteboards/ flipcharts
- Wide tables at the proper height

In the booklet "No Barriers, No Borders" published by SALTO-YOUTH Inclusion Resource Centre, facilitators and organisers can find more practical info and accessibility guidelines for the participation of young people with different disabilities.[6]

## Group Dynamics

The groups that will participate in the ARTSQUAD Train-the-trainer Programme will have a life cycle with a specific timeframe consisting in the starting, the middle and the end. The starting is where the participants work out what they will and can accomplish together. It is where the limits are set both for the individuals and the group. The middle stage is where the participants build on first impressions. Understandings are created, and the challenges that emerge are worked through because the group perceives its work as valuable. Lastly, there is the end. At this stage, the groups are saying farewell, acknowledging they've done what they could together, choosing to proceed onward, commending accomplishments, recognising what is still to be done in the area of the training and evaluating the learning experience.

In their role as facilitators, the youth work professionals have to support the development of their group of young people into an effective group of learners.

The main characteristics of an effective group of learners are:

- The group members understand there are shared learning objectives while they are free to pursue personal learning objectives.
- The learning environment ensures mutual trust and respect.
- The group members feel satisfied because they belong to the group.
- Communication is open, and everybody is encouraged to participate in all the activities.
- Members are encouraged to cooperate with each other.
- Group decision making and problem-solving is common practice.
- Recognition for good work is given freely to everybody.

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[6] www.SALTO-YOUTH.net/Inclusion/

# Youth work professionals as facilitators of learning

What do we mean by the term "facilitator"? The word traces back to the Latin adjective facilis, meaning "easy". Facilis, in turn, comes from facere, a Latin verb meaning "to make or do."[7] The main task of a facilitator is to help a group to work as efficiently as possible to accomplish their learning objectives. The term facilitator as used in this curriculum does not distinguish between the roles of educators, youth trainers and youth workers. For youth work professionals, delivering educational activities and facilitating groups are common tasks. The youth work professionals as facilitators are expected to ensure all participants feel free to express themselves and be heard, respecting commonly agreed rules and following the indications of the curriculum as well as the needs and interests of the group. In order to implement quality competence development activities, the facilitators are using competencies in working with non-formal education, participatory methods and creative ways to involve all the participants in the learning process.

Hereinafter you can find a presentation of some important research findings on which the project partners developed this curriculum.

## Acquaintance with the proposed artistic disciplines

The ARTSQUAD partners were interested to see if the youth work professionals in their countries- Cyprus, Estonia, Ireland and Romania- use in their practice any of the proposed artistic disciplines to promote competence development of their target group(s). The research showed that less than one-third of the respondents use drama in their practice as youth work professionals. Less than one fourth are working with digital media and music and only one every five work with storytelling. An 8% does not use any of the above disciplines.

Only 26% of the professional working with one or more of the above four disciplines has attended a related train-the-trainer program. We have asked them about the programs they have attended; of these 5 were in drama, 2 in storytelling, 1 in digital media and 1 in music.

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[7] https://www.merriam-webster.com/dictionary/facilitate

The vast majority (74%) stated that they are self- educated. The most usual means they have retreated to were "the internet" (YouTube, Google, articles, tutorials). Two people have also referred to "peer- learning". Some referred to training courses where these disciplines have been used although the courses were on different subjects.

The fact that the youth work professionals are turning to the internet educational resources and that they use the video as a medium for self-education was used as the basis for the Prototype Tools created by the project ARTSQUAD. The prototype tools comprise a suite of eight prototype tools developed using enquiry-based and embedded-learning methodologies to support the acquisition of key competences. These tools are complementary to the resources of this curriculum and can be found in the website [www.artsquad.eu](www.artsquad.eu)

## Methods used by youth work professionals in the partners' countries

During the research phase of the project ARTSQUAD, the youth work professionals have been asked about the methods and techniques they use in their practice. It became evident that the most popular method is to work as a group which is used by 78% of the professionals. Brainstorming, setting the rules and team building are following with 75%. Dialogue and work in small groups both scored 69% followed by role play (63%) and icebreakers and name games (59%). Half the youth work professionals use one-on-one interventions and presentations with the use of multimedia. Debates, problem-solving games, case studies and simulation games are less used (41%).

## Competences of youth work professionals

In our quest to learn more about the quality of the work of the youth work professionals, we have asked them to rate their own competences when it comes to competence building in favour of their target group(s). We have borrowed the method of self-assessment and the sets of competences we used in the questionnaire from the European Training Strategy (ETS), and we have adapted them to the context of our research.

The competence the youth work professionals feel more confident about is awareness of social issues such as equality, diversity and disability.

They also feel confident about:

- Implementing educational and other interventions in favour of the competence development of young people;
- Selecting, adapting or creating appropriate methods to address the needs of young people;
- Their effectiveness in promoting competence development for individuals and groups.

The youth work professionals appear less confident in designing educational and other interventions for competence building of the young people, in evaluating these interventions and in reporting about them.

### Professional development of youth work professionals

Undoubtedly, youth work professionals need a certain amount of training-related competencies in order to facilitate educational activities with a high level of quality. Youth organisations are often undertaking the responsibility to provide professional development training. They are responsible for the quality of their educational activities and must ensure that their youth work professionals have an appropriate profile before they are entrusted with a group of young people. From the professional's perspective, engaging in facilitation means seeking out further opportunities for professional development. In the question, "would you be interested in participating in a training course on how to use the four artistic disciplines (digital media, storytelling, drama and music) in your work with the youth?" all respondents but one replied positively.

## The ARTSQUAD train-the-trainer curriculum as a tool for youth work professionals

The ARTSQUAD train-the-trainer curriculum consists of a full suite of eight educational modules  to support youth work professionals working with disadvantaged youth to use the full range of four artistic disciplines, namely digital media, storytelling, drama and music, to build key competences. By "Train-the-trainer" we mean here an educational program whereby individuals identified to teach, mentor or train others attend training themselves.

The curriculum is suitable for youth work professionals who wish to work in non-conventional environments.

The train-the-trainer curriculum has been developed based on the facts revealed during the research phase of the project ARTSQUAD. More specifically, it is meant to:

- Acquaint the youth work professionals with the four artistic disciplines of Digital media, storytelling, drama and music.
- Support the youth work professionals utilise the methods they use more (such as group work) while helping them become more familiar with methods they do not use that much (such as role-play).
- Tap the strong competences of the youth work professionals while helping them build on their less strong ones.
- Represent an opportunity for further professional development.

## Preparation to work with young people with fewer opportunities

Youth work professionals are often called to work with people from diverse backgrounds. As a youth worker or a youth trainer/ facilitator, it is important to be prepared to work with young people with fewer opportunities. Here you can find some tips that might help you prepare yourself:

- Ask yourself questions that will help you challenge your own perspectives and stereotypes.
- Make a list of all the categories of young people with fewer opportunities that you might work with and write down positive and negative notions about them.
- Think of how factors as gender, class, ethnic background, health condition and family life have influenced your life.
- Reflect on your working preferences. Do you prefer working with groups of young people who share the same characteristics as you (in terms of gender, class, education, ethnic background etc.)? Do you feel equally comfortable when working with young people with different characteristics?
- Gather all your answers and discuss them with a peer trainer or mentor.
- Outline an action plan to develop your awareness towards young people with fewer opportunities.

## Tips for facilitators

Each facilitator has a different working style based on their background and the methodological approaches they choose. However, there are some basic practices that promote effective facilitation:

**Stay neutral on content.** Avoid offering opinions about the topic of a session. Use questions and suggestions to help the participants discover more about the topic.

**Use appropriate language.** Use inclusive and appropriate language for your target group. Avoid using jargon and acronyms. When it is absolutely necessary to do so, make sure you provide the explanations of the terms or acronyms. Consider the use of interpreters if you have people who do not know the language of the training.

**Ask open-ended questions.** Questions test assumptions, invite participation, gather information. Open-ended questions ignite critical thinking and keep youth engaged in the learning process while providing valuable insights to the group.

**Listen actively.** Let the learner know that s/he has been 'listened to'.

**Use attentive body language.** Use eye contact to let participants know they can speak next, and to prompt the quiet ones to participate.

**Paraphrase to clarify**. When needed, repeat what people say to make sure they know they are being heard, and to clarify ideas.

**Give and receive feedback.** Your feedback should be relevant and useful for the receiver(s). Try to describe, not to interpret. When you invite feedback on your work ask specific questions and accept the feedback without commenting on it.

**Record ideas and key points.** Use a blackboard, whiteboard or flipchart so everyone can see the notes. Notes should be clear and concise. They must always reflect what the group actually said.

**Summarise.** Summarise when you want to wake up a discussion that has stopped or to close a session.

# EDUCATIONAL RESOURCES

# OVERVIEW OF RESOURCES & KEY COMPETENCES ADDRESSED

| | Communication in the mother tongue | Communication in foreign languages | Mathematical competence and basic competences in science and | Digital competence | Learning to learn | Social and civic competences | Sense of initiative and entrepreneurship | Cultural awareness and expression |
|---|---|---|---|---|---|---|---|---|
| Competence number | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| **A. DIGITAL MEDIA RESOURCES** | | | | | | | | |
| Digital Media Resource 1 **MODULE TITLE: SMARTPHONE PHOTOGRAPHY BASICS** | | | X | X | X | X | X | X |
| Digital Media Resource 2 **MODULE TITLE: DIGITAL STORYBOARDS** | X | | | X | | X | X | X |
| **B. STORYTELLING RESOURCES** | | | | | | | | |
| Storytelling Resource 1 **MODULE TITLE: MY PERSONAL STORY** | X | | | | | X | X | X |
| Storytelling Resource 2 **MODULE TITLE: CREATING A STORY** | X | | | | X | X | X | X |
| **C. DRAMA RESOURCES** | | | | | | | | |
| Drama Resource 1 **MODULE TITLE: PLAYBACK THEATRE PERFORMANCE** | X | | | | | X | X | X |
| Drama Resource 2 **MODULE TITLE: PLAYBACK THEATRE PERFORMANCE** | X | | | | | X | X | X |
| **D. MUSIC RESOURCES** | | | | | | | | |
| Music Resource 1 **MODULE TITLE: MUSIC APPRECIATION** | X | X | | X | | X | X | X |
| Music Resource 2 **MODULE TITLE: SONGWRITING** | X | X | | X | | X | X | X |

## DURATION OF THE TRAIN-THE-TRAINER PROGRAMME

| CONTENT | TIME |
|---|---|
| A. DIGITAL MEDIA RESOURCES | |
| Digital Media Resource 1 <br> **MODULE TITLE: SMARTPHONE PHOTOGRAPHY BASICS** | |
| Introduction | 15' |
| Activity 1: Taking sample photographs | 30'' |
| Activity 2: Tips for taking better photographs | 30' |
| Activity 3: Putting the learning into practice | 60' |
| Closing | 15' |
| *Total time of face-to-face training* | *2,5 HOURS* |
| | |
| Digital Media Resource 2 <br> **MODULE TITLE: DIGITAL STORYBOARDS** | |
| Introduction | 10' |
| Activity 1: The story behind the storyboard | 25' |
| Activity 2: My personal storyboard | 60' |
| Activity 3: Presenting our storyboards | 40' |
| Closing | 15' |
| *Total time of face-to-face training* | *2,5 HOURS* |
| | |
| B. STORYTELLING RESOURCES | |
| Storytelling Resource 1 <br> **MODULE TITLE: MY PERSONAL STORY** | |
| Introduction | 20' |
| Activity 1: Aroma induced memories | 60' |
| Activity 2: Most embarrassing or funny memory | 60' |
| Closing | 10' |
| *Total time of face-to-face training* | *2,5 HOURS* |

| CONTENT | TIME |
|---|---|
| Storytelling Resource 2<br>**MODULE TITLE: CREATING A STORY** | |
| Introduction | 30' |
| Activity 1: Storytelling as a form of communication | 20' |
| Activity 2: Creating a short story | 90' |
| Closing | 10' |
| *Total time of face-to-face training* | *2,5 HOURS* |
| | |
| C. DRAMA RESOURCES | |
| Drama Resource 1<br>**MODULE TITLE: PLAYBACK THEATRE PERFORMANCE** | |
| Introduction | 10' |
| Warm up activity "Self and group awareness" | 30' |
| Activity 1: Fantasy & Inanimate Play | 40' |
| Activity 2: Sculptures | 25' |
| Activity 3: Improvisation with music instruments | 30' |
| Closing | 15' |
| *Total time of face-to-face training* | *2,5 HOURS* |
| | |
| Drama Resource 2<br>**MODULE TITLE: PLAYBACK THEATRE PERFORMANCE** | |
| Introduction | 10' |
| Warm up exercise "Rainforest" | 20' |
| Activity 1: Emotions | 30' |
| Activity 2: Three Voices | 30' |
| Activity 3: Playback Theatre Performance | 45' |
| Closing | 15' |
| *Total time of face-to-face training* | *2,5 HOURS* |

| CONTENT | TIME |
|---|---|
| <span style="color:red">D. MUSIC RESOURCES</span> | |
| Music Resource 1<br>**MODULE TITLE: MUSIC APPRECIATION** | |
| Introduction | 15' |
| Ice-breaking activity "The Rhythm Dance" | 20' |
| Activity 1: The effect of tempo on mood | 20' |
| Activity 2: Music as a political, social and cultural voice | 20' |
| Closing | 15' |
| *Total time of face-to-face training* | *1,5 HOURS* |
| | |
| Music Resource 2<br>**MODULE TITLE: SONGWRITING** | |
| *Songwriting- part 1 (120 minutes)* | |
| Introduction | 15' |
| Activity 1: The Song Battle | 30' |
| Activity 2: Preparation for songwriting | 30' |
| Activity 3 Image inspired lines | 30' |
| Closing | 15' |
| *Songwriting- part 2 (90 minutes)* | |
| Introduction | 10' |
| Activity 1: Vocal warm-up | 10' |
| Activity 2: Mood and Tempo | 20' |
| Activity 3: Melody | 10' |
| Activity 4: Performance | 30' |
| Closing | 10' |
| *Total time of face-to-face training* | *3,5 HOURS* |
| | |
| **TOTAL TIME OF FACE-TO-FACE TRAINING** | **20 HOURS** |

# A. DIGITAL MEDIA RESOURCES

## Overview

The first resource of this curriculum involves giving participants some key skills in basic photography. Taking a photograph with a smartphone is a fairly basic task. However, the results often aren't all that they could be. This resource aims to instruct participants on some basic photography principles that remain important whether shooting with a professional camera or a smartphone and have the potential to result in much better photographs.

The second resource involves using a photograph storyboard to relate life events and life stories. These photographs can be sourced online or created by the individual participant.

The two resources are interconnected.

## Digital Media Resource 1

## MODULE TITLE: SMARTPHONE PHOTOGRAPHY BASICS

Time Allocated: 150 minutes

### Learning Outcomes- Key Competences addressed

In this resource, participants will engage in activities that link into the following key competences:

### *Mathematical competence and basic competences in science and technology*

The participants will learn how to use a smartphone device to produce quality photographs. They will also understand the basics of aspect ratio. The activities involve the ability to use spatial thinking.

### *Digital competence*

The participants will learn the basics of smartphone photography.

### *Learning to learn*

The activity "Putting the learning into practice" will encourage the participants to build on prior learning. The learner will be asked to take a step back and look at his own learning.

### Social and civic competences

In an increasingly multimedia and socially networked world, images have increasing importance for social interaction.

### Sense of initiative and entrepreneurship

Participants will need to assimilate the instructions and then use their initiative to create practical examples to demonstrate competence.

### Cultural awareness and expression

With the vast number of camera-enabled smartphones among young people, digital photography has become an increasingly important form of expression in both a cultural and personal sense.

### Materials/ Resources required

- Computer and screen suitable for showing a slide presentation to the group
- Blackboard, whiteboard or flipchart and marker
- Access to mobile or smartphone with a camera for each participant

### Methodology

This activity is carried out in two parts. The first is slide presentation assisted and aims to illustrate basic best-practice methods for capturing photographs of high quality regarding composition and lighting. The second part is practical and sees participants putting their learning into practice. They are given some themes and must use their newly acquired skills to capture a photograph for each theme.

### Introduction (15 minutes)

Using the blackboard, whiteboard or flipchart and marker, the facilitator holds a 'brainstorming' session with participants to compile a list of places where we use photographs. These places might include social media networks such as Instagram, Snapchat, Facebook, Pinterest and Twitter, sharing holiday snaps with friends and family back home or selling a second-hand item on a platform such as eBay.

### Activity 1: Taking sample photographs (30 minutes)

Participants are asked to take two photographs each – one a shot of a person and the other a shot of a scene or landscape. The facilitator should explain that the participants must be able to retake the photographs at the end of the session.

If practicable, the photographs can be submitted to the facilitator for later comparison. If not, the individual participants will make their own comparisons.

### Activity 2: Tips for taking better photographs (30 minutes)

Using the slide presentation "Basic Photography Tips" (Annex 1), the facilitator takes the participants through three key aspects of photography:

- Framing the shot using the rule of thirds
- Awareness of light direction
- Manipulating available light by 'bouncing' it off a reflective surface

### Activity 3: Putting the learning into practice (60 minutes)

Applying the 'rule of thirds' and lighting knowledge that they have just received, participants must now retake the two photographs that they took at the beginning of the session – one of a person and one of a scene or landscape. If practicable, the resultant photographs can be submitted to the facilitator for comparison with the first set. If not participants are asked to make their own individual comparisons in smaller groups.

### Closing (15 minutes)

It is now time for a non-formal evaluation. Using the blackboard, whiteboard or flipchart and marker, the facilitator notes down key feedback from participants on if and how they feel that their second set of photographs is an improvement on their first and how they feel the learning has impacted upon their competence in this area.

## Digital Media Resource 2

## MODULE TITLE: DIGITAL STORYBOARDS

Time Allocated: 150 minutes

### Overview

Participants will use digital photography to create a storyboard of their lives or of personal life events.

**Learning Outcomes- Key Competences addressed**

In this resource, participants will engage in some activities that link into the following key competences.

*Communication in the mother tongue[8]*

In order to find images relevant to their stories, participants will need to navigate internet sites.

*Digital competence*

The participants will use software applications in order to create their digital storyboards and will search the internet for relevant photos.

*Social and civic competences*

By examining and discussing the issues - social, personal or cultural - brought up by individuals through their personal memories and stories.

*Sense of initiative and entrepreneurship*

Participants will be required to turn ideas into coherent storyboards based on individual stories. This task involves creative thinking, planning and organising and creating or selecting resources.

*Cultural awareness and expression*

The participants develop this particular competence by self-reflection and presentation of their personal histories through photographic storyboards.

**Materials/ Resources required**

- Computer and screen suitable for showing a slide presentation to the group
- Individual digital camera access such as smartphone camera for capturing images
- Pen and paper for each participant

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[8] All the activities developing the competence "Communication in mother tongue" can naturally develop the competence "Communication in foreign languages" when used in international context like in the case of mobility projects for young people.

- Blackboard, whiteboard or flipchart and marker
- Internet access for sourcing images for each participant
- Access to simple software solution for compiling storyboard – such as Microsoft Word – for all participants (facilitator should be able to assist in how to import, position and resize photographs in the software package should such assistance be required by any of the participants)

**Methodology**

This activity involves a planning stage, followed by a resource development stage and finally a product creation stage. Participants must decide upon the nature of the digital storyboard that they will create. It can be the story of their life or an event within their history. They must then create or source photographs to tell that story and, finally, they must use these images to tell the story in a storyboard in a visual way.

**Introduction (10 minutes)**

Mentioning the well-known adage that 'a picture tells a thousand words', the facilitator touches upon the popularity of comic books – for example, from the Dandy and Beano to Japanese manga cartoons and the upon the growing use of 'picture stories' in social media networks – such as Snapchat or Instagram 'stories', Pinterest 'collections' and Facebook 'albums'. If the facilitator is not familiar with comic books or stories on social media, then she or he can ask the group about those above and explore the topic interactively. In the unlikely event that there is no such knowledge within the group, an Internet-based research task can be set to inform all.

**Activity 1: The story behind the storyboard (25 minutes)**

The facilitator shows a slide presentation ("Digital Storyboards", Annex 2) and facilitates a group discussion until the group reaches a consensus as to what the story that the storyboard is relating. The facilitator notes down the agreed story in bullet point form on the blackboard, whiteboard or flipchart with a bullet point representing each of the ten pictures. Now the facilitator compare's the group's findings with the official story as related (Annex 2).

**Activity 2: My personal storyboard (60 minutes)**

The participants must now create their personal storyboards. The facilitator should encourage the participants to be as personal as they feel comfortable to do. Using pen and paper, the participants should write a short overview of their story – their life story or a particular personal event. They should then define the key moments that make up that story. Now they should take photographs or find images online that they feel will illustrate each of these key points. Finally, they must compile these images, using Microsoft Word or similar, into a digital storyboard. On a separate section, for example, on the second page in a Microsoft Word document, the participant should outline what the story they have attempted to portray is.

### Activity 3: Presenting our storyboards (40 minutes)

On a voluntary basis, participants can now share their storyboards. The facilitator will display each one, and the group will try to ascertain what the story is. Having reached consensus, they can compare their findings with the participant's written story outline.

### Closing (15 minutes)

The facilitator will close with an open group discussion about the skills gained from the activities, linking them to the key competences. Close the session by asking each participant to use a word to express how they felt about the session. The facilitator should then link the experience back to the key competences.

# B. STORYTELLING RESOURCES

## Overview

Storytelling is an integral part of our lives that connect us to our past, future as well as to each other and helping us to understand the world around us. Before oral and written language existed, humans communicated through drawings and artefacts, providing us with stories that shape our lives today. Stories are used to teach, inspire, distract, entertain, caution, provoke or scare through stimulating emotional responses and helping us to understand and connect with other people and different situations. As humans, we are drawn to stories that have a beginning, middle and end. We are excited by the chaos and challenges but yearn for resolution and positive outcomes, reflecting the narrative we want for our own lives. We create stories every day through our thoughts, experiences, and interaction with others, our history and our dreams. Similar to drama, songwriting, filmmaking and other artistic disciplines, stories provide a way for young people to express or discuss potentially sensitive areas in a safe environment. By engaging through fictional characters, they can remain in a safe place, one step removed from the topic.

Through these resources, participants will engage in various activities aimed at improving their confidence in storytelling and developing their skills to produce an original story.

**Resource 1** will focus on activities and tool that stimulate participant's stories from their past, providing opportunities to develop confidence in storytelling and improve group bonding and dynamics.

**Resource 2** will focus on creating an original story which can then be produced through physical or digital media.

## Storytelling Resource 1

## MODULE TITLE: MY PERSONAL STORY

Time Allocated: 150 minutes

### Learning Outcomes- Key Competences addressed

In this resource, participants will engage in a number of activities that link into the following key competences.

### *Communication in the mother tongue*
Through active listening and relaying the stories and issues that emerge from the group and engaging in activities as elaborated in the module content.

### *Social and civic competences*
By examining and discussing the issues - social, personal or cultural - introduced by individuals through their personal memories and stories.

### *Sense of initiative and entrepreneurship*
Participants will be required to turn ideas, situations and themes into action through activities based on individual stories. This task involves creativity, innovation and taking risks through self-challenge.

### *Cultural awareness and expression*
By examining, discussing and then interpreting, through activities and storytelling, the various issues and themes that emerge from the group.

### Materials/ Resources required

- A suitable room with space for a group to sit comfortably in a circle or move around.
- Small opaque jars or boxes containing scented items, for example, lavender, baby powder, lemon zest, shoe polish, spices, coffee, herbs, turpentine etc.
- Pens, paper.

### Methodology

These activities centre on co-operation, awareness and empathic response and should be facilitated in fun and relaxing manner. The activities encourage participants to use their personal memories to improve their confidence in storytelling and public speaking. These tools are also useful for creating dialogue around potentially sensitive issues within a group leading to greater co-operation, understanding and awareness within the group. It is important to note that due to the personal nature of some activities, participants should not have to share any memory or story unless they are comfortable doing so. The

facilitator should allow for a short discussion after each activity to check how each participant is feeling and identify skills gained and how they link to the key competences.

Human memory is a collection of stories about people, places and experiences. Memories are usually triggered by a sensory stimulant such as an image, taste, smell or sound. We've all experienced that powerful emotional response on hearing a song or smelling something from our past that induces a vivid memory. This following activity demonstrates this. It is important to be aware that not all memories are positive so participants should not feel obliged to share personal stories unless they are comfortable doing so.

### Introduction (20 minutes)

- Gather the group in a circle and invite each participant to introduce themselves and give the story of their name. They might have been named after a relation, celebrity, saint, flower etc. Their surname might have historical, social or cultural significance.
- If there are participants from different cultures, have a brief discussion on their different traditions of naming children.

### Activity 1: Aroma induced memories (60 minutes)

In advance of the session, the facilitator can fill boxes or opaque jars with various strong smelling common or household substances (approximately 10). Ensure that none are toxic or dangerous. Number the containers and keep a note of which substantially corresponds to each number.

- Give a page with the numbers of the containers listed and a pen to each participant and ask them to find a comfortable spot in the room where they can work individually.
- Pass the containers out and ask participants to write down what they think each substance is and what memory comes to mind (if any)when they smell it.
- Once everyone has completed the task, they can form a circle and share their memories in turn if they are comfortable doing so.

### Activity 2: Most embarrassing or funny memory (60 minutes)

- Divide the group into smaller groups of three.

- Ask each participant to think of an embarrassing or funny story from their past. In turn, each participant must whisper their story to one of their group who will then whisper it to the third member of the group.
- When all the stories have been passed on, form one big group and ask participants to relay the story they have heard second hand.
- The group can discuss how stories can change from the original as more people tell them.

Based on all the activities, the facilitator can now lead a discussion about the stories in our lives. Each experience we have is a story, and we are actively storytelling every day as we communicate with others. The group can also discuss storytelling styles and look at their preferred styles (for example, brief and factual, embellished or dramatic) and list the elements that contribute to engaging storytelling.

### Closing (10 minutes)

Form a seated circle with all the group participants. Facilitate an open discussion about the competences gained from each activity, linking them to the key competences. Close the session by asking each participant to use a word, pose, sound or all three to express how they felt about the session.

## Storytelling Resource 2

## MODULE TITLE: CREATING A STORY

Time Allocated: 150 minutes

### Learning Outcomes- Key Competences addressed

In this resource, participants will engage in a number of activities that link into the following key competences.

### *Communication in the mother tongue*
Through active listening and relaying the stories and issues that emerge from the group and engaging in activities as elaborated in the module content.

### *Learning to learn*

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The participants will learn how to give words to what they are thinking and will use what they have learned to transfer their experiences to the group through a story.

### *Social and civic competences*
By examining and discussing the issues - social, personal or cultural - brought up by individuals through their personal memories and stories.

### *Sense of initiative and entrepreneurship*
Participants will be required to turn ideas, situations and themes into action through activities based on individual stories. This task involves creative thinking, planning and organising, selecting resources and cooperation with the group.

### *Cultural awareness and expression*
By examining, discussing and then interpreting, through activities and storytelling, the various issues and themes that emerge from the group.

### Materials/ Resources required

- A suitable room with space for a group to sit comfortably in a circle or move around.
- Images (photos, drawings, postcards, magazines)
- Some large pieces of material such as scraps of wool, ribbon, material, beads, buttons, thread etc
- PC and internet to access digital resources

### Methodology

Participants will engage in activities that focus on storytelling techniques and the elements that contribute to a good story. Participants will also learn about creating visual stories to assist in the storytelling process. These activities aim to encourage creative thinking, confidence in public speaking and group interaction. They also involve planning and cooperation as well as the practical application of skills acquired. All activities should be facilitated in fun and relaxed manned to provide a positive learning experience for participants.

### Introduction (30 minutes)

Arrange the group into a circle. The facilitator can lead the group by starting a story and after approximately a minute end their piece by saying 'fortunately' or 'unfortunately' and then passing the story on to the next participant to continue. Each participant, in turn, will add to the story finishing their piece with either 'fortunately' or 'unfortunately' until the last person has spoken.

Following this, the facilitator should lead a discussion on the elements that go into creating a good story. These will include:

1. The main character or subject. This element is an essential part of any story and gives the listener someone to identify with.
2. A location: the place a story is set in provides an opportunity to stimulate the senses through descriptions of sight, sound, smell and touch.
3. A conflict or problem. This is a key element of any story and the one that engages the listener most. It can be a trivial or huge dilemma, but again it gives the listener something to relate to and adds a dramatic element to the story.
4. Conclusion: The ending of the story should leave the listener fulfilled and reflect the purpose of the story. The conflict will have been resolved in a happy or unhappy way but one that brings closure to the story.

The facilitator can use examples of well-known stories to illustrate the different elements of a story.

## Activity 1: Storytelling as a form of communication (20 minutes)

Choose a story familiar to the whole group. It might be a local legend or some well-known fairy tale, for example, Cinderella, Sleeping Beauty, Snow White or The Ugly Duckling. Invite participants to tell an alternative of the story from another character's point of view. (Cinderella's story could be told from the viewpoint of the ugly sisters or the prince's parents). Ensure that the four elements of the story, previously discussed, are included.

Following the activity, discuss storytelling as a form of communication. Communicating is not only verbal but also in the eye contact and body language we use. As well as using eye contact to keep the audiences' attention, we pick up cues as to how the story is impacting on the listener by observing their facial expressions and body language. Tone

and volume of voice, as well as pace, are also important in conveying emotion and keeping the audience engaged.

**Activity 2: Creating a short story (90 minutes)**

- Divide the group into smaller groups of three or four.
- Using the four elements of a good story discussed previously ask each group to spend 20 minutes creating an original short story.
- Place a mat in the centre of the room with photographs, magazines, postcards, pictures, coloured markers/pencils and scraps of material, paper and wool spread on it.
- Give each group a large piece of material. Invite the groups to use any of the resources on the mat to create a visual depiction of their chosen story on their piece of material. (20 minutes)
- Once the stories are complete, ask each group to nominate a storyteller who will tell the story, showing the visual representation of each part of the piece.
- If time is permitting, or at a later session, the groups can sew or glue the finished visual piece, creating original artwork.

The facilitators can direct the participants to the following online resources on which they can create a digital representation of their original story, contributing to the development of digital competences and competences in learning to learn.

https://www.storyboardthat.com/storyboard-creator

http://generator.acmi.net.au/

**Closing (10 minutes)**

Form a seated circle with all the group participants. Facilitate an open discussion about the skills gained from each activity, linking them to the key competences. Close the session by asking each participant to use a word, pose, sound or all three to express how they felt about the session.

# C. DRAMA RESOURCES

## Overview

Playback Theatre (PT) began in the United States in 1975. It has been founded by performers, activists and writers Jonathan Fox and Jo Salas who wanted to develop an artistic means of social interaction to provide the '*kind of speech needed to turn a dysfunctional social order*' (Fox 1999). They created this improvisational form of drama to encourage communication and dialogue on many issues and develop more meaningful connections between people. A performance involves a personal story being told by a member of the audience (The Teller) which is immediately enacted or mirrored respectfully by the actors and musicians on stage. It is a highly collaborative experience, where success is shared both by the audience and actors. A Playback performance can take place in any type of space or location and with any group, whether they have acting experience or not. It can work on many levels, for example, as a fun, team building activity or a deeper, healing experience.

Playback Theatre has become a valuable tool for use in educational, therapeutic and community settings to address personal, cultural and social issues and to promote awareness and understanding. Playback methods are increasingly being employed in universities and schools as they are seen to provide key social skills in pedagogical practice through the promotion of interactive, creative and communication skills. It has also proven effective in assisting in foreign language learning and intercultural development.

 'PT serves to promote attitudes conducive to peaceful coexistence by enhancing fundamental interpersonal skills and basic communicativeness: Empathic listening, mindfulness of oneself and others; poise and physical awareness; intuition; intellectual, affectionate, and emotional openness; appropriate responses; perception of oneself and

of others; flexibility in adopting roles; acceptance of responsibility; and creative spontaneity.'[9]

For more information visit: http://www.playbacktheatre.org/

**Resource 1** will provide an introduction to Playback methods using a variety of activities which will increase participants' confidence in performing individually and as a group.

**Resource 2** will focus on the Playback performance itself and the specific elements that contribute to it.

## Learning Outcomes- Key Competences addressed

In this resource, learners will engage in a number of activities that link into the following key competences.

### *Communication in the mother tongue*
Through active listening and re-enacting the stories and issues that emerge from the group and engaging in activities as elaborated in the module content.

### *Social and civic competences*
By examining and discussing the issues - social, personal or political - brought up by individuals and interpreting these stories through performance.

### *Sense of initiative and entrepreneurship*
The learners will be required to turn ideas, situations and themes into action through spontaneous activities and performances based on individual stories and the group's discussions. This task involves creativity, innovation and taking risks through self-challenge.

### *Cultural awareness and expression*
By examining, discussing and then interpreting, through activities and performance, the various issues and themes that emerge from the group.

## Materials/ Resources required

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[9] "Playback Theatre-A Method for Intercultural Dialogue", Daniel Feldhendler, 2007

- A suitable room with space for a group to move around.
- Various generic instruments, such as homemade percussive items. If time allows, the participants could make the instruments. Such activity provides an additional learning and interactive value. Online resources are abundant in instructions for such activities.
- Visual recording device to record activities (not essential; personal computer or smart device will suffice once it can play the performance back to the group). All the above materials and resources provide opportunities to assist in developing participants' digital competences.

## Drama Resource 1

## MODULE TITLE: PLAYBACK THEATRE PERFORMANCE

Time Allocated: 150 minutes

### Methodology

In the following activities, learners examine the elements of Playback theatre through a variety of Playback methods. These examples of Playback methods encourage participants to explore their creativity and gain more confidence in expressing themselves in a fun and participatory manner. They also offer opportunities for participants to develop skills in empathic listening, creativity, imagination, self-confidence, inter-communication and co-operation. The facilitators should give a short explanation of Playback Theatre to the group at the start of the session. Following each activity, the facilitator should identify, through a brief discussion, the skills gained through the activity and link them to the key competences. The facilitator must ensure that participants are respectful of each other in all interactions and activities.

### Introduction (10 minutes)

The facilitator introduces the Playback Theatre to the participants and explains that the activities of the first module will be preparatory to the Playback Theatre performance of the second module.

### Warm up activity "Self and group awareness" (30 minutes)

- Begin by asking people to walk around the room, at their own pace and finding their own paths. Ask people to be aware, briefly, of their physicality and to become conscious of how they feel in their bodies; awkward, comfortable, stiff, relaxed, any twinges, aches etc.
- Get everyone to quicken his or her pace and to be conscious of how this feels, then ask them to slow down to a snail's pace and notice how this feels.
- Encourage learners to take long strides, getting them to make new pathways and change direction. Then ask everyone to take baby steps and to notice how this feels.
- Quicken the pace again and then recommence walking normally before making up different kinds of steps – moon-walking, crab-like movements etc. Learners should be encouraged, again, to be conscious of how that makes them feel.
- Following this, ask participants to walk normally again and now to be aware of others that they pass. At first, get them to make brief eye contact as they pass, then ask them to make more definite eye gestures as they pass. Next, get people to pat each other lightly on the back as they pass then try to pat while avoiding being patted.
- Following this warm-up exercise, the facilitator can point out the importance of self and group awareness in Playback theatre methods, linking them to the key competences.

**Activity 1: Fantasy & Inanimate Play (40 minutes)**

**A. Fantasy**

- Each person must choose an item or feature of interest in the room, and invent a fantasy about it. Give the group about 10-15 minutes to do this.
- Sit the group in a circle and allow learners to share their fantasies, encouraging active listening from the rest of the group.

**B. Inanimate play**

- Divide the group into smaller groups of four or five. Give each group a theme, e.g., bathroom, bedroom, gym, car, etc.

- Get each group to make up a scene where they have to be the various components of the theme, e.g., Bathroom: the bath, wash hand basin, toilet, mirror, toilet brush, soap etc. Have them act it out for the wider group.

### Activity 2: Sculptures (25 minutes)

Developing on from the previous activity, the following introduces the group to the Playback element of sculptures. These activities centre on co-operation, awareness and empathic response. Again, the facilitator should allow for a short discussion after each activity to identify skills gained and how they link to the key competences.

### A. Frozen Sculptures

- Have the group form a circle. One person steps into the middle strikes a pose and freezes. In rote, every second person, one by one, joins the sculpture and every other person has the opportunity to change one thing manually about the growing sculpture.
- The sculpture is then asked to move for a second and then freeze again.
- The group outside the sculpture is asked to walk around it and begin to tell a story about what is happening in the sculpture.
- Each person within the sculpture is then asked to make a statement about what they thought they were doing.
- The sculpture then dissolves.

### B. Moving Sculptures

- Divide the group into two or three smaller groups. Each group must go away and design a moving sculpture. The sculpture can be a specific flexible machine or just a sculpture with moving parts - open to interpretation. Give the groups approximately fifteen to twenty minutes.
- The groups must then perform in turn for the rest. Each person must join the sculpture one at a time and freeze.
- When all members have joined the sculpture, the sculpture begins its movement. The sound is optional. After a few moments, the sculpture freezes again.
- The audience then has an opportunity to guess the name or purpose of the machine, or create a story of what the sculpture represents.

- Afterwards, each participant makes a statement of how it felt and bows. Allow each group an opportunity to perform.

**Activity 3: Improvisation with music instruments (30 minutes)**

The following activity introduces sound into the creation of a dramatic piece. Learners are again required to work individually but with awareness of the wider group encouraging creativity, self-confidence, empathic listening and co-operation.

- Place instruments on a mat in the centre of the space. (These can be home-made shakers, wood blocks, tambourines, bells, whistles etc.)
- Ask learners to choose an instrument and to sit in a circle around the mat.
- Encourage learners to experiment with their instrument to discover what they can do with it. In turn, each person makes a sound with their instrument.
- Ask the group to begin to play their instruments, coming in whenever they feel inspired to and finishing when they feel it is right to. They need to be aware of what other people are doing and to try and complement each other. Try this exercise a few times until people naturally begin to synchronise.
- Introduce a story, scene or theme, e.g., a walk in a forest, waiting for someone in a cafe, a nightmare etc. The group has to attempt to communicate, both the atmosphere and what is happening, by the sound of their instruments in co-operation with each other. Ask the group to be sensitive to when the piece is coming to an end.

**Closing (15 minutes)**

Form a seated circle with all the group participants. Facilitate an open discussion about the skills gained from each activity, linking them to the key competences. Close the session by asking each participant to use a word, pose, sound or all three to express how they felt about the session.

**Drama Resource 2**

**MODULE TITLE: PLAYBACK THEATRE - PERFORMANCE**

Time Allocated: 150 minutes

## Methodology

In the following activities, learners will work individually and also as part of the group to encourage and develop skills in self-awareness, empathic listening, creativity, imagination, self-confidence, interpersonal communication and co-operation. The facilitator must ensure that participants are respectful of each other in all interactions and activities. The session should commence with a brief description of a Playback Theatre performance. At the end of each activity, the facilitator should briefly discuss with the group how they feel about the activity, what skills they have gained and link the learning to the key competences.

## Introduction (10 minutes)

The facilitator describes a Playback Theatre performance and introduces the main roles;the Storyteller or MC, the Three-Voice Team, the Three Instrument Players, and the Story Players.

## Warm up exercise "Rainforest" (20 minutes)

- Form the group into a circle.

- Select a leader. The leader begins clicking his/her fingers and, one by one, each participant follows suit taking his/her cue from the person to their right. This is the beginning of rainfall.
- When s/he becomes the leader's turn again, s/he stops clicking his/her fingers while the rest of the circle continues and he/she begins making a 'boh', popping sound with his/ her lips. Again each person, in turn, follows suit. This is the rain becoming louder.
- When his/her turn comes around again, he/she stops 'boh'-ing and starts slapping his/her knees one hand at a time. The rest, in turn, follow suit, heightening the storm effect.
- When the leader's turn comes around again, he/she stops slapping his/her knees and starts stamping his/her feet. One by one the rest stop slapping their knees and start stamping their feet. The storm is now at its height.

- The leader then stops stamping his/her feet and goes back to slapping his/her knees. The others follow suit.
- He/she reverses the actions one by one until he/she is clicking his/her fingers again.
- When it comes to his/her turn again, s/he stops and remains silent.
- One by one each person, in turn, follows suit.
- The rainstorm is over.

## Activity 1: Emotions (30 minutes)

- Divide the group into smaller groups of three or four members.
- Quietly give each small group an emotion, e.g., fear, joy, anger, surprise etc.
- After five minutes give all groups the opportunity to communicate their given emotion with sound and action to the rest of the large group who must guess the emotion.

## Activity 2: Three Voices (30 minutes)

- Three volunteers stand in a line facing the group and focus on a point in front of them.
- A theme is called out and, in turn, they have to make a sound or word, which they believe depicts the theme, e.g. loneliness, anger, confusion etc. They must remain still and focused on their spot.
- They then stop for a few seconds, and then start up together, with their own individual sound or word three times.
- Following this exercise they start again, this time weaving their sound or word between the others sounds or words, lifting and lowering the tone, instinctively merging and separating until they feel there is a natural end.

## Activity 3: Playback Theatre Performance (45 minutes)

In a playback piece, there is the Storyteller or MC, Three Voice Team, Three Instrument Players, and Story Players. It can contribute to creating an atmospheric effect if all actors are dressed in black. Provide a variety of props, boxes, pieces of material for the players and instruments for the instrument players. The whole Playback experience is dependent on each player's listening skills, awareness, synchronicity and imagination.

*Introduction*

- All members of the cast introduce themselves by stepping forward in turn, saying their name and making a statement while creating a frozen sculpture, e.g., 'My name is Mary and I am happy to be here.' Each member remains frozen in their sculpture while the next player introduces their name and joins the previous player's sculpture.
- When all the players have joined the frozen sculpture, they simultaneously move for a few seconds and then freeze again.
- After a couple of seconds, the cast members straighten up and bow together.

*Story*

- A member of the audience (The Teller) is invited to come and sit with the Storyteller and to share a story. The Storyteller then repeats the story and checks with the person whether he/she has got it right. He/she then invites the players to perform the story.
- Using props, material etc. the Players take their cue from each other in re-enacting the story. This is done spontaneously. The Music Team may begin to set the atmosphere, or they may wait for the right dramatic moment to come in. The Three Voice Chorus do the same, either with words or sounds, again taking their cue from each other. The material can be used to create waves etc. or to depict situations, e.g., black or purple for sorrow or death, orange for the sun or sun holiday etc. It is totally open to each Player's imagination.
- After the performance, the Storyteller asks The Teller whether the group captured the story correctly. If they are unhappy with it, The Teller may clarify parts of the story, which may then be re-enacted.

*Conclusion*

After the performance, each member of the cast is asked to step forward again and make a statement and sculpture about the performance resulting in another frozen sculpture. Again the same ritual as the introduction takes place and finally the cast bows.

**Closing (15 minutes)**

Gather the group into a circle and allow each member an opportunity to comment on their experience of the Playback activities and performance and mention some new skill or piece of knowledge that they have gained from participating in the session. The facilitator can encourage the participants to link the activities and themes that emerged from the performance back to the key competences.

# D. MUSIC RESOURCES

## Overview

Music is a powerful form of communication which transcends many social and cultural barriers, uniting people and providing a common ground to build relationships and promote learning. Research shows that music has a positive impact on the intellectual, social and personal development of children and young adults when participants are engaged in a fun, active and supported manner. An enjoyable learning experience is one that provides challenges that are attainable in an environment which is '*sufficiently flexible to facilitate the development of creativity and self-expression.*'[10] The purpose of these resources is to provide learners with an awareness and appreciation of music and practical experience of making and performing music through fun and creative activities. The activities in these resources require unorthodox vocal expression.

The facilitator can encourage participation by leading the way.

**Note:** This content has been developed for use by facilitators who don't necessarily have a background in music, but it is an advantage if either the facilitator or some of the learners play an instrument.

## Music Resource 1

## MODULE TITLE: MUSIC APPRECIATION

Time Allocated: 90 minutes

### Learning Outcomes- Key Competences addressed

Throughout this session participants will engage in a range of music activities which link into the following key competences:

*Communication in mother tongue and Communication in a foreign language*

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[10]"The power of music: its impact on the intellectual, social and personal development of children and young people",, Susan Hallam, Institute of Education, University of London

Participants will engage in activities which include listening to and discussing themes and genres of native and foreign language songs.

### *Digital Competences*

Participants will improve digital competences through the use of digital technology to source and play music and use the metronome app to learn about tempo.

### *Social and civic competences*

Activities include discussions on the influence of musicians on society through examining social and political themes within music.

### *Sense of initiative and entrepreneurship*

The competence of initiative and entrepreneurship is addressed by the active participation of those involved in these activities.

### *Cultural awareness and expression*

Participants will be encouraged to examining and discuss styles and themes of music from different cultures and social groups.

### Materials/ Resources required

- Computer, media player or other music playing device to play samples of music
- A Metronome app, which can be downloaded on a smartphone, is useful to demonstrate tempo and contribute to digital competence
- Relevant songs and music videos should be sourced before the session and made available to participants. Music selection should focus on cultural awareness and expression and social and civic competences
- The use of a smart-board is recommended to enhance exposure to digital competence environment, but a blackboard will suffice
- Learner's own music choices should be made available from online resources unless they can provide the music themselves.

### Methodology

As indicated by research, the facilitator of this resource should aim to create a relaxed and fun environment where participants feel comfortable sharing their musical prefer-

ences and engaging in the group activities of the session. Audio quality and an environment conducive to listening are also essential for the successful delivery of these activities. Employing digital technology also addresses the area of digital competence. Given the time restraints of the session and the limitless scope of music, participants should be directed to music tools and resources that will further inform their learning rather than attempting to teach comprehensively on the subject of music. This self-directed approach links in with the key competence of 'learning to learn'.

## Introduction (15 minutes)

It is important to encourage active participation from the onset given that participants will be required to engage in expressing personal opinions as well as physical and vocal activities. This is an opportunity to introduce the musical theme and to introduce the area of rhythm and tempo. An icebreaker activity such as the following can be used.

## Ice-breaking activity "The Rhythm Dance" (20 minutes)

- Form a circle. Get everyone to start walking slowly in the same direction, starting with the same foot forward. They walk to the count of four, calling aloud – "one, two, three, four".
- On the first four steps, the first step is emphasised by everybody stamping hard or clapping as they call "one". On the second four steps it is the second step that is emphasised and so on as in the following example:

**One**, two, three, four.

One, **two**, three, four.

One, two, **three**, four.

One, two, three, **four**.

**One**, two, three, four.

- Make the dance more challenging by quickening the pace after each round.

- Following this, participants can sit down in a circle and introduce themselves, briefly sharing their personal musical tastes. They can use examples of their preferences from apps such as YouTube or Spotify.

### Activity 1: The effect of tempo on mood (20 minutes)

The young people should now be introduced to tempo and its use in different cultures throughout the world. Samples of world music such as Latin American, African, Indian and the traditional music of the group's own country can be played, and the different beats and rhythms noted and discussed.

The facilitator can explain the effect of music on mood. Scientific studies have shown that music works at a deep level within the brain, stimulating the regions responsible for processing sound as well as those associated with emotions. Research[11] has identified emotions and moods associated with different tempi. The most relaxing tempo, it has been discovered, is 60 beats per minute (bpm). Brainwaves and heart rate synchronise with a continuous rhythm of 60bpm: this frequency has been shown to be more effective at stress relief than massage. As a rule, tempi slower than 60 bpm promote such emotions as tension or despair while tempi exceeding 60 bpm are stimulating. Soul music is normally played around 75–90 bpm. House music is around 120–128 bpm and trance music ranges from 125 to 150 bpm while drum n' bass usually ranges between 150–180 bpm.

The facilitator can now refer back to the activity "The Rhythm Dance" and ask participants to recall how the change of tempo made them feel. Samples of different tempi can be played, and a discussion can be facilitated around the moods and emotions the various tempi promote. The metronome app can measure tempo.

### Activity 2: Music as a political, social and cultural voice (20 minutes)

The subject of song theme can be introduced now by listening to and discussing some of the key messages express through a variety of different songs. This activity relates to the competences of communication, social and civic competences and cultural awareness. Digital competency is also addressed in this activity. Examples of music (selected by the facilitator before the session} can be played for the group and can include the following:

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[11] "How music affects us and promotes health", emedexpert.com/tips/music.shtml, accessed 16/08/16

1. Songs in the mother tongue
2. Songs in a foreign language
3. Protest songs
4. Songs from different cultures etc.

Following this, the facilitator can encourage the group to sing Michael Jackson's 'Man in the Mirror', a song that looks at social injustice or the universally known anti-war song 'Imagine' by John Lennon. If no one can play them on an instrument, the following versions can be accessed using digital media and printed copies of the songs distributed to participants.

https://youtu.be/2O-mu2AhWQM

https://www.youtube.com/watch?v=f2bcREkpE0I

After singing one of the songs, a discussion can be facilitated on what made the chosen song so successful. Tempo, theme and lyrics can be brought into the conversation.

Further samples of expression of ideas through music can be played and discussed based on participants own preferences or chosen by the facilitator to illustrate the impact of music on politics, culture and society and vice versa. The following are samples which can inform discussion:

*Rock and Roll*

Choose songs that represent a rebellion of post-war liberal expression. Examples can include Buddy Holly, Chuck Berry and Elvis Presley etc.

*Rhythm and blues (R 'n' B)*

This form of music is associated with protest songs of musicians such as Nina Simone, Sam Cooke and Curtis Mayfield who participated in the Black Power Movement of the 1960s and '70s. These and other artists used rhythm and blues to empower the black community to take responsibility for its own survival. These can be linked to the lesson on tempo. Many of these political and social tracks are good examples of emotive tempi in the application.

*Political protest songs of the 60's and 70's (Folk/ Reggae)*

58

The music that came out of these decades reflected what was happening socially and politically in that decade. The Vietnam war and civil rights movement in the USA inspired musicians such as Marvin Gaye, Bob Marley, Bob Dylan, Joni Mitchel Crosby, Still, Nash & Young to pen some of the most famous protest songs and promote social awareness.

### Punk

In the UK the 70's punk rock emerged with bands such as The Clash and The Sex Pistols who provided a voice for disenfranchised youth protesting the status quo.

### The rap artists

Artists such as Eminem, Tupac Shakur, The Notorious B.I.G. etc. represent the expression of marginalisation and gang sub-culture through their music.

### Classical

This form of music is most often associated with liturgical and military themes. Examples include Handel, Mozart, Vivaldi, Bach.

### Closing (15 minutes)

Ask each person in the group to feedback one piece of new information that they learned from the session. Close the session with the following activity:

- Form a circle with the group.
- Led by the facilitator, crouch down with hands near the floor.
- Begin to make a soft, low sound, growing louder as the group raises their body and hands towards the ceiling and softer again as they lower them to the ground. Play with high and low, going slower and faster.
- Finish with a high, loud sound with hands high in the air.

## Music Resource 2

## MODULE TITLE: SONGWRITING

Time allocated: 210 minutes

This resource works best when carried out after completing activities in Resource 1, Music Appreciation but can be facilitated as a stand-alone module.

**Learning Outcomes- Key Competences addressed**

This resource also provides learners with opportunities to develop the following competences:

*Communication in the mother tongue*
Learners will create lyrics for a song.

*Communication in a foreign language*
Learners may choose to write lyrics in a language other than their mother tongue.

*Mathematical competence and basic competences in science and technology*
These skills will be used in the development of beats and sounds. Learners can also construct their own instruments with household objects if required.

*Digital competence*
On completion of this resource, learners can choose to record and edit the song which will require the use various apps that are available free online.

*Social and civic competence*
These will be addressed through the development of a theme and lyrics for the song.

*Sense of initiative and entrepreneurship*
These skills will be addressed in the planning and creating of an original song.

*Cultural awareness and expression*
These competences will be addressed in the development of the theme and rhythm of the song.

**Materials/ Resources required**

- Access to the internet will be required with audio/visual display capabilities.
- It is an advantage if the facilitator plays an instrument but not essential. Participants who play an instrument can be encouraged to bring them to the session. A variety of instruments such as shakers, triangles, spoons, boxes, rain sticks can be made available or, time permitting, creating by participants using household objects. (There are many online resources to

support instrument making activities which would enhance competences in digital research, initiative and entrepreneurship)

- A smart-board is recommended to enhance exposure to digital competence environment, but a blackboard will suffice.
- Recording device– PC or smart device that can be played back to the group is required.

All the above materials and resources provide opportunities to assist in developing the digital competences of participants.

## Methodology

This is an activity-based module where learners will examine the elements that come together to create a song; theme, lyrics, instruments and performance.

Once again, it is important that the activities suggested in this module are facilitated in a manner that engages participants in an active and fun way. This module can also serve as a tool to engage young people in the key competences of communication, cultural and social awareness and digital competence. The discussions and choices around theme, language and lyrics, as well as the use of digital technology in the recording of the finished piece, provide ideal learning opportunities in these areas.

In addition to the key competences already listed, this module will offer participants an insight into tools and resources which they can continue to access under self-direction after completing the module. This will help to address the competence of learning to learn and initiative and entrepreneurship.

# Songwriting- part 1 (120 minutes)

## Introduction (15 minutes)

The facilitator presents the non-formal and participatory type of activities that will be used to examine the elements that come together to create a song; theme, lyrics, instruments and performance.

## Activity 1: The Song Battle (30 minutes)

Group songwriting requires learners to be creative, imaginative, cooperative and communicative. It is important to encourage confidence and participation from the start of the

session. To do this, start the process with the following activity which will energise the group and exercise their vocal chords.

Invite the group to divide into two groups and face each other from each side of the room. Decide on a chant in the group's mother tongue or another language. For example:

'We're happy, strong and free

We're happy, strong and free

You might look flash and have loads of cash

But we're happy, strong and free.'

The first group, after a very brief discussion (1-minute max), begins advancing on the second shouting the chant in a style of movement and voice of their own. Be as expressive as possible using sound, emotion, body and facial expression, not unlike traditional New Zealand 'Haka'. The other group return the challenge, trying to outdo them.

Discuss the elements that go into making a song: theme, lyrics, instruments and performance (note that the human voice is also an instrument).

Explain that throughout the workshops the group must decide upon a theme, compose lyrics, put a melody to those lyrics and stage a final performance where it all comes together.

### Activity 2: Preparation for songwriting (30 minutes)

#### *Theme*
Invite the group to choose themes that have a political, social or cultural message, encouraging social and civic competences and cultural awareness. The method for deciding upon the theme is to take suggestions from each learner and write them for all to see. There might be an issue that is specific to the group or one of local or national relevance. Newspaper articles, magazines and social media can be looked at to stimulate discussion and ideas on themes.

#### *Lyrics*
Once there are a number of options, write them on the board for all to see and vote on one of the themes. If the group is large, it can be divided, and more themes can be

chosen. Each group will now work together to form lyrics for a three-verse song. This task will address key competences in communication in the mother tongue and communication in a foreign language; it is an extra challenge to try writing one verse in a language other than the mother tongue. Google Translate© or any similar applications can be used to translate the verses into the chosen languages, encouraging digital competence and communication in a foreign language.

### Activity 3 Image inspired lines (30 minutes)

Search for images online that represent the theme chosen by the group, for example, a homeless person, a war zone, global warming etc. Each learner can say a single sentence about what they are looking at, building upon what the first person has said and so on until a story has emerged.

For example, if the picture is that of a bombed city;

First learner: Smoke from bombed buildings cover the sky.

Second participant: People huddle in corners, afraid that they will die.

It is not important if the lines don't rhyme. The main objective is to build a story which can form the lyrics of the song. Every line should be written for all to see and can be reworked and added to after everyone has had an input. Learners should be encouraged to be imaginative and have fun while doing this exercise.

### Closing (15 minutes)

Ask each person in the group to feedback one piece of new information that they learned from the session through the lens of the key competences.

## Songwriting- part 2 (90 minutes)

### Introduction (10 minutes)

This resource can be complemented by using the Digital Media Resources to create a music video for the song. The Storytelling Resources can also assist in providing ideas for song lyrics.

### Activity 1: Vocal warm-up (10 minutes)

Open the second session with an exercise to warm up the vocal chords such as the following:

- Led by the facilitator, get the group to walk around the room making vowel sounds like '*Meee, Maaa, Mooo, Muuu*', opening their mouths widely and alternating between high and low, soft and loud tones. The sounds don't have to be in harmony.
- Participants should then focus on their breathing and notice how deeper breathing enables them to hold the notes for longer.

### Activity 2: Mood and Tempo (20 minutes)

Following this warm-up, reintroduce the lyrics that were produced in the first session. Spend some time deciding on what emotions the lyrics are expressing and what is an appropriate tempo to convey those emotions. Learners will find it helpful if they have completed the Music Appreciation module. The metronome app can be accessed to assist in finding a tempo as a digital competence exercise.

To create a backing beat to the song the group can explore rhythms by experimenting with homemade shakers, drums or bells. As each participant creates sounds, encourage them to listen to what sounds others are making and to try to compliment them. Once the group are comfortable with the sounds, this instrumentation can be applied to the songwriting.

Alternatively, there are a number of digital resources that supply beats which can be used as a backing track to the vocal melody and provide an opportunity to develop digital competences. Beats produced by percussive instruments or digitally are also useful if the group are writing a rap song.

### Activity 3: Melody (10 minutes)

Once the group have decided on a tempo, they now need a melody. It is helpful if a member of the group plays an instrument such as a guitar/ukulele/whistle and can provide the main melody of the song but the voice can be used instead. It is useful to have a smartphone or similar device to record as you go.

If a melody is not forthcoming, it can be helpful to listen to the melodies of participants' favourite songs. While listening, discuss what riffs or notes work well and try to incorpo-

rate them into the composition. Make sure to record each stage of the melody development.

**Activity 4: Performance (30 minutes)**

At this stage, the group will have all the elements of the song and can now rehearse, perform and record it on a smart device or personal computer. Recording it is important since it provides an opportunity to improve participants' digital competence and document the group's achievement.

The 'Audacity' programme is a free and user-friendly online tool which can be used for recording the finished composition. This programme allows the user to import existing music as well as the record any new material. Vocals can also be recorded over a backing track, and there is a range of sound effects and sound manipulation features on the programme. Utilising this programme can be beneficial for those participants who show a particular interest in this digital competence.

**Closing (10 minutes)**

Ask each person in the group to feedback one piece of new information that they learned from the session through the lens of the key competences.

66

# PILOTING THE RESOURCES

## Piloting Storytelling resources

The piloting took place during the Mobility for Youth Workers project "YOUTHPASS Expanded" (2017-2-CY02-KA105-001016) organised by SEAL CYPRUS in Larnaca in November 2017. The activity piloted was "Aroma induced Memories". Twenty-nine youth work professionals from nine European countries tested the activity and provided their feedback. Below, photographs from the piloting sessions.

## Piloting Digital Media resources

The piloting took place during the Mobility for Youth Workers project "GO DIGITAL" (2017-3-CY02-KA105-001093) organised by SEAL CYPRUS. The activity piloted was "Creating a digital storyboard". Twenty-five youth work professionals from eight European countries tested the activity and provided their feedback. With the storyboard below, Natalia presented her path starting as a volunteer to become a youth worker in her country, Poland.

70

# ANNEXES

# Erasmus+

**Salvați Copiii**
Save the Children Romania

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