**Inclusive CREAtivity through Educational Artmaking**

**CURRICULUM TRAINING - PARTICIPANT’S HANDOUT**

**Group activity: Make your own good practice, based on the following suggestions**

**Good practice 1: The Social inclusion of vulnerable children through art in the Lithuanian-Belarusian border regions**

Guiding questions:

Are there any similar experiences in your own region or in your country as a whole that you are aware of? Discuss those a bit. What is special about them? How are they different from this Lithuanian practice?

Make a group SWOT analysis of your Local authorities as far as inclusive art-based activities are concerned.

Based on this SWOT analysis, can you make an offer to your Local authorities? Describe it as a project, led by them, implemented within municipal facilities, with groups from your schools and contribution and support from you.

**Describe your group result:**

| **Name your practice** |  |
| --- | --- |
| **Goals of the activity**  | *(What do you want to achieve with the suggested activity? How is it beneficial for different exclusion scenarios?)*  |
| **Description**  | 1. **Overview**
2. **Steps**
3. ***Supporters/co-facilitators from within or outside the school***
 |
| **Implementation choices**  | * 1. **Target groups**
	2. **Duration per session and overall number of sessions envisaged**
	3. **How do you plan to assess the success of the practice?**
 |
| **Artistic means you will be using** | 1. Analytical use
2. Practical/creative use

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**Good practice 2: QR code implementation in education process**

Guiding questions:

Is this an activity you see yourselves implementing without external support? If not, how about an interdisciplinary connection between your subject and the subject of an IT teacher or involving the IT system administrator in your school or an IT expert from a local software company?

Consider your subject/s and the forthcoming topics/units for the following month and draft a QR coded activity with content from your subject/s but with added artistic activities, e.g. QR coded images to be used for a group collage, which is going to be displayed publicly in the school. Getting to the coded images would require answering scientific questions on a specific topic/unit. You can arrange content for the students to study (as videos or reading material) in order to prepare for the scientific questions (the first half of this video explains the flipped classroom methodology: https://youtu.be/h7tN1ZbyGno).

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**Good practice 3: Art on my plate**

**Guiding questions:**

Are you aware of other similar activities implemented within your area?

Do you know what success is?

Can you imagine approaching the same target with different means, i.e. other artistic expressions with materials from home, involving the participation of the whole family?

Do you have children experiencing social challenges and exclusion, which the school could support with materials, ideas and also encourage them to use a school provided device for distance learning, supplied with internet access?

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**Good practice 4: Second Life to Objects**

**Guiding questions:**

Consider ways for expanding this activity. Do you know artists who use recycled or upcycled materials in their artwork? Are there any craftsmen, welders in your area that you could visit or ask for collaboration? What could they share and organize for your students? Imagine visiting workshops and studios of people who might be considered “blue collar” and imagine the impact on children’s attitude, understanding and appreciation and the confidence booster for those craftsmen, who are almost never in any spotlight.

Imagine a meeting with a team at a recycling depot. What would it be for the children to hear what people dispose of and what other people sometimes do with various types of waste? The children could discuss the saying “one man’s junk is another man’s treasure” based on all the examples they have seen and be even better prepared for a creative activity together in class.

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2. **Steps**
3. ***Supporters/co-facilitators from within or outside the school***
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| **Implementation choices**  | * 1. **Target groups**
	2. **Duration per session and overall number of sessions envisaged**
	3. **How do you plan to assess the success of the practice?**
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**Good practice 5: Art activities with teenagers from a Center for children with disabilities “St. Vrach”**

**Guiding questions:**

Please, consider the following questions and draft a scenario of an activity you are interested to try and implement in your setting:

Do you have organizations/centers within your region that work with children with various physical or mental challenges?

Could you possibly check out some of the art activities they are organizing for their members and their families?

Can you imagine having some of the tutors from these specialized organizations or centers conduct activities with your students or together with you, as a co-facilitator?

Could you possibly plan a common activity with groups of your students visiting this center, so that your students can work shoulder to shoulder with one another and with the members of the center?

**Describe your group result:**

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| **Description**  | 1. **Overview**
2. **Steps**
3. ***Supporters/co-facilitators from within or outside the school***
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| **Implementation choices**  | * 1. **Target groups**
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	3. **How do you plan to assess the success of the practice?**
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| **Materials or equipment necessary** |  |
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**Good practice 6:** **Saturday family ateliers (for children and parents)**

**Guiding questions:**

Where parents think of each other and treat each other with respect and appreciation and this is openly demonstrated before the children, this attitude usually passes on to the latter. If you have children in your class that are vulnerable, try to conceive an activity of your own, based on this good practice.

*Tips*: Try to imagine an extended teacher-parent-child meeting, during which the group undertakes a creative task instead of listening to school rules, marks, reprimands, problems, etc.

What a relief for children and parents that would be.

Prepare the administrative content, which you must share with them on a sheet of paper. Allow them to read it at home and for once, to sit together with their children and with all the other children and parents and work on something creative. Inviting a charismatic facilitator from community art center, putting some nice music in the background would make an immense difference. Try to plan a school exhibition, which the families will have to continue working on, group them, assign them their tasks and monitor the progress. Reward them with appreciation and with more meetings of this kind if their children behave and work well. Bring the community practice into your school.

**Describe your group result:**

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| **Description**  | 1. **Overview**
2. **Steps**
3. ***Supporters/co-facilitators from within or outside the school***
 |
| **Implementation choices**  | * 1. **Target groups**
	2. **Duration per session and overall number of sessions envisaged**
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**Good practice 7: Riborquestra**

**Guiding questions:**

How applicable is a practice such as this one in your community? Is there a music school or a private organization/academy that provides lessons in music (instruments and/or singing) where you can get initial support in the form of instruments and/or tutoring?

How eager do you think your music teaching colleague would be in supporting you in an initiative like this?

Would your headmaster agree to the establishment of a school orchestra or choir? What about funding?

Does your municipality or government promote a programme that can provide financial coverage of such an expensive undertaking?

What other ideas come to your minds based on this quick SWOT analysis?

**Describe your group result:**

| **Name your practice** |  |
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| **Goals of the activity**  | *(What do you want to achieve with the suggested activity? How is it beneficial for different exclusion scenarios?)*  |
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**Good practice 8: Neighborhoods: social inclusion through art**

**Guiding questions:**

If we can break down the last good practice into two main parts, in order to make it easier to comprehend and consider applying, those would be: VTS and community resources.

Now consider how you can implement the following steps:

* Create a list of elements in your own community, which could be of interest to your young audience and consider their eventual cultural character (aesthetics, history, mysteriousness, legends, etc.).
* Make a collection of several not too famous works of art, which however have some linkage to your local community setting.
* Discuss these works of art together with your group of students in order to tune and prepare them for the next assignment. Lead the discussion by using the VTS lead questions, allow the students to express themselves freely, ban all judgement in the room while this process is going.
* Give the students their next assignment (as per the description of the good practice) and hints as to how they can carry it out, who could support them, what the representations could look like).
* Organize the communal exhibition with all the results and contributions from the community.

Share your result with the group – either in the form of a presentation or written text with visuals.

**Describe your group result:**

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**Good practice 9: Classic is fantastic!**

**Guiding questions:**

How applicable is a practice such as this one in your community?

Do you have access to databases with concerts recordings or with other materials, such as the ones presented in the practice?

Do you have an idea who could support you – from within the school or from the community?

Is there another running activity at your school, which this could contribute to?

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**Good practice 10: Alecart and FILIT (children’s section)**

**Guiding questions:**

Does your school have its own news bulletin or even Facebook page?

Are those used for purposes similar to the ones described in this practice?

Among students that you have identified as in need of support and/or encouragement, are there such with literary talents or interests?

How about interested students from among the rest of the peer group? If so, would some of those become a part of a story-writing club and have their works to be shared with others from within and/or outside the school community?

Depending on this, would you need support from someone from the school or outside to set up a public or closed Facebook group or to start a blog? What other ideas do you have?

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**Good practice 11: The Ray of Light**

**Guiding questions:**

Consider different ways to perform the activity.

List what you and the other participants choose.

Do you understand your task and do you think you will find a way to complete it?

What do you think your students could learn?

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**Good practice 12: In the Shape of Clay**

**Guiding questions:**

Go to the “Tsanko Lavrenov” National school of arts in Plovdiv, Bulgaria, translate and read the details on the ceramics workshop carried out under the InCrea+ project: <http://nhglavrenov.bg/bg/sabitia/uarkschop-s-utschastieto-na-tcirk-debre-berhan-ot-etiopiia?fbclid=IwAR0R7RPjHEaTc-t-UZ9OAjXy0YplRaLnNiwdTWP74YAST5Pwd4NZw43kAeA>

Consider ceramics ateliers and the art schools in your area as potential partners in organizing a tactile activity such as this one for your students.

Do you have students who are purely kinesthetic and learn and express themselves best when they are doing something with their hands? A ceramics workshop would be excellent for them.

**Describe your group result:**

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**EXTRA RESOURCES AND MATERIALS TO USE**

**ALECART,** [**https://alecart.ro/despre/**](https://alecart.ro/despre/)

**Associació Riborquestra Website,** [**https://comusitaria.wixsite.com/riborquestra/**](https://comusitaria.wixsite.com/riborquestra/)

**Associació Riborquestra Facebook Page,** [**https://www.facebook.com/associacioriborquestra**](https://www.facebook.com/associacioriborquestra)

**CENTRO ATLÁNTICO DE ARTE MODERNO, *Proyecto BARRIOS*,** [**https://www.caam.net/es/actividades\_int.php?n=3897**](https://www.caam.net/es/actividades_int.php?n=3897)

**CENTRO ATLÁNTICO DE ARTE MODERNO, *Barrios: comienza una nueva Aventura*,** [**https://caam.net/deaccion/barrios-comienza-una-nueva-aventura/**](https://caam.net/deaccion/barrios-comienza-una-nueva-aventura/)

**Clasic e fantastic Website,** [**https://www.clasicefantastic.ro/**](https://www.clasicefantastic.ro/)[**https://www.facebook.com/clasicefantastic/**](https://www.facebook.com/clasicefantastic/)

**Clasic e fantastic Youtube Channel,** [**https://www.youtube.com/channel/UCH7X-X4enyZtZKv\_wheIqtw**](https://www.youtube.com/channel/UCH7X-X4enyZtZKv_wheIqtw)

**FILIT Iasi Facebook Page,** [**https://www.facebook.com/filit.iasi/**](https://www.facebook.com/filit.iasi/)

**La Fundación DISA,**

[**https://www.fundaciondisa.org/salaprensa/noticias/2020/04/24/proyecto-barrios-desarrolla-actividades-internet**](https://www.fundaciondisa.org/salaprensa/noticias/2020/04/24/proyecto-barrios-desarrolla-actividades-internet)

**Sunrise Project – France,** [**https://sunriseproject.eu/bulgarian-passport-to-culture/**](https://sunriseproject.eu/bulgarian-passport-to-culture/)

**Exhaustive list with 21st century skills**

Critical thinking

Communication skills

Creativity

Problem solving

Perseverance

Collaboration

Information literacy

Technology skills and digital literacy

Media literacy

Global awareness

Self-direction

Social skills

Literacy skills

Civic literacy

Social responsibility

Innovation skills

Thinking skills