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InCrea+ Project

“Inclusive CREAtivity through educational artmaking”

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Curriculum Activities

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- Trakų rajono savivaldybės pedagoginė psichologinė tarnyba, Trakai (Lithuania).
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Authors

Ailincăi Alina, Ceylan Demet, Erbası Hacer, Erdogan Seyit Ahmet, Ferrari Lea, Gheorghiu Irina, Gleeson Aoife, Jachimovič Andželika Teresa, Klingaitė Rasa, Kocer Ömer, Lavickienė Aušra, Matonyte Monika, Rumšas Armandas, Sariaslan Erdem, Sgaramella Teresa Maria, Staneva Zornitsa, Tsvetkova Ivana, Uixera Cotano Laura, Vatavu Mihaela Constantina.

Website and social media

Website: <https://increaplus.eu/>

Facebook: <https://www.facebook.com/InCreaplus/>

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Introduction

InCrea+ aims to provide an innovative approach to inclusive education and the promotion of wellbeing through the implementation of educational arts content and practices. As part of this, the InCrea+ curriculum provides ready-to-use teaching activities focusing on the core challenges to inclusion: cultural, social, socioeconomic, physical, cognitive, behavioural, giftedness and talent. It is hoped that they facilitate an increase in the implementation of artistic educational activities to enhance inclusion and wellbeing.

The activities in this compendium are grouped based on the primary challenge to inclusion that they work on. It should be noted however, that many of the activities serve towards reducing various barriers to inclusion and thus can be used to tackle a number of challenges.

All activities follow the same structure and format and information is provided relating to the materials, resources, and time you will need as well as step by step instructions for the implementation of the activities. Activities can also be adapted based on student needs, the organisation's resources, or the desire to include experts or engage with the local community.

Challenge to Inclusion: CULTURAL

ACTIVITY 1: Cooperative Comics

TITLE	Cooperative Comics
GOAL	This collaborative activity is aimed at removing cultural barriers to inclusion and enhancing cross-cultural interaction among classmates. The objective lies in the creation of a short comic strip in groups. Students work together to plan and design, draw and write the dialogue of a 5 panel strip. The comic is based around a specific theme or topic that can cause problems or conflict at school. Students actively engage with the problem and find creative solutions by discussing different options and ideas together.
ART DOMAIN	visual arts
DURATION	2x60 minutes
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. Full class brainstorm of situations or scenarios at school that can cause problems, conflict, exclusion etc. All ideas are written on the board 2. Divide students into groups of 5 students. Each group chooses the topic or theme they are most interested in. They then start to map this idea by discussing and/or writing down ideas relating to this topic. 3. Explain that their comic will have 5 panels. It will have a beginning, a middle and an end, and two other panels to move the story forward. (1.beginning,2.progress panel, 3.middle, 4.progress panel, 5.end) Students first discuss the beginning and the end, then the middle, and finally the two progress panels. 4. Then students get started on creating the comic. Each group is given a page with 5 panels. Each student can be in charge of one of the panels or each student can take a role - drawing, writing etc. Students must collaborate and communicate together to ensure that the story flows from one panel to the next. 5. The comics can then be orally presented to the class, hang them up to be viewed and read in the classroom or hallway, or even scanned and shared on the school website or magazine.
MATERIALS & ADDITIONAL RESOURCES	Printed blank comic strip with 5 panels (1 per group of 5) blank paper, pencils, pens, crayons, markers, rulers, tape
EVALUATION	<ul style="list-style-type: none"> • Has each group created a comic strip about how to solve a conflict? • To what extent have the students collaborated positively together? • To what extent has the activity promoted cross-cultural communication?
SOURCE	https://www.learningforjustice.org/classroom-resources/lessons/cooperative-comics

ACTIVITY 2: Heart-Warming Diversity Activity

TITLE	Heart-Warming diversity activity
GOAL of the ACTIVITY	<p>Fun and easy art activity (fine motor activity) to help teach your students about diversity. In order to cultivate an inclusive classroom environment, it's important to teach your students that people come in all shapes, sizes and skin colours. An integral message that goes with diversity is that all people are created equally, and that everyone deserves respect, care and consideration.</p> <p>The objective is to provide students with an opportunity to create a visual and artistic representation of something significant or important to them.</p> <p>This collaborative activity is aimed at removing cultural barriers to inclusion and enhancing cross-cultural interaction among classmates.</p> <p>She wanted to help her students see that people of all skin types are worthy of kindness, acceptance, empathy and love.</p> <p>Older students can work to create as many different skin colours as possible by mixing paints.</p> <p>It teaches students that they are all made up of the same basic ingredients, no matter what colour their skin is.</p>
CHALLENGE to INCLUSION ADDRESSED	Cultural - enhancing creative thinking, motor and teamworking skills, building empathy.
ART DOMAIN	Plastic Art
DURATION	40 min
STEP BY STEP INSTRUCTIONS	<ul style="list-style-type: none"> - Before beginning this activity with your students, have a class discussion about how people are sometimes treated differently because of the colour of their skin. Reiterate the idea that people of all skin colours are valued and important human beings! - Wet your brush and start by painting a yellow stripe up your page. - Slowly, blend the colours one by one to create a unique skin tone. Make sure to add a tiny dab of paint at a time. - Work across the page, experimenting to create as many different skin tones as possible. Copy these steps to create a second page (if completing individual student diversity hearts on A4 paper). - Once the paint has all dried, cut each strip of colour. - Cut out the centre heart, from the heart template given by the teacher - On the back of the page, glue strips vertically across the heart. Don't leave any gaps! It's best just to glue the very top and bottom of the strip so you can still weave your other pages through. - Finally, weave your remaining strips horizontally, making sure that each strip weaves under and over alternate strips to the one before it. - Discuss how many colours/tones we have created? Ask students to try and match their own skin colour.
MATERIALS & ADDITIONAL RESOURCES	<p>Individual student hearts on A4 paper, we recommend students complete 2 pages of painted strips.</p> <p>Whole class version, students can create their own skin colour and contribute it to a whole class's love heart.</p>

	<ul style="list-style-type: none"> - 3 white papers - scissors - red acrylic paint - black acrylic paint - white acrylic paint - yellow acrylic paint - craft glue - a heart template - a pot of water - paintbrush
EVALUATION	<ul style="list-style-type: none"> • Has each student created a visual representation of something significant to them? • Has each student briefly shared the significance of their creation with their classmates? • To what extent do students feel more included having participated in the activity? • Have students collaborated together to create a unique piece of art? • Have all students participated in sharing their ideas about how they are similar and how they are unique?
SOURCE	<p>Adapted from https://www.teachstarter.com/au/blog/creating-an-inclusive-classroom-diversity-heart-art-activity/ Ingenious art teacher, Cassie Stephens</p>

ACTIVITY 3: The Box of the Talking Coloured Pencils

TITLE	The box of the talking coloured pencils
GOAL of the ACTIVITY	<p>The activity helps children learn about diversity and its contribution to the beauty and harmony of our world. Children learn that people like the colored pencils in a box are different but they are all important to the team and play a special role in their team.</p> <p>* The story</p> <p>The talking coloured pencil box</p> <p>A little girl once walked into a store and, to her surprise, she heard a conversation coming from a box of Colored Pencils.</p> <p>She heard the Yellow Pencil say: "I hate the green pencil." The red pencil agreed.</p> <p>The Red pencil continued: "I do not like Blue either". "Why?" the Yellow Pencil asked. "I don't know!" the angry Red pencil replied.</p> <p>"Look at that colour, Pink! How horrible!" the Green pencil screamed.</p> <p>Blue added: "Pink and Yellow are horrible."</p> <p>The Yellow, Red, Green, Blue, and Pink pencils said in chorus, " We hate the Orange pencil."</p> <p>The Orange pencil said, " I don't like any of you but I don't know why."</p> <p>The little girl was confused but after a while, she had an idea. She bought a box of crayons and went home. She began to draw on a sheet of paper while the pencils looked at her carefully.</p> <p>The girl first drew a blue sky with white clouds and a bright yellow sky,</p>

	<p>then took the green pencil and drew some trees and grass. The pencils watched her silently. She also drew a red brick house with a pink door. In front of the house, she drew an orange pot with plants. Yellow, red, orange and pink flowers completed the picture.</p> <p>"I like green grass. I also like the green leaves in the trees ""said the Red pencil.</p> <p>The Blue and Orange pencils also agreed: "Yes, it looks good. It's a successful painting." Blue said, "The Yellow Sun is beautiful." The red, Green, Blue and Pink pencils agreed.</p> <p>The pencils once again looked at the Painting: "Yes, we are different but together we make beautiful things!"</p>
CHALLENGE to INCLUSION ADDRESSED	Cultural
ART DOMAIN	Fine Art
DURATION	40 minutes
STEP BY STEP INSTRUCTIONS	<p>Activities to do with children:</p> <ul style="list-style-type: none"> *Give each child a sheet of paper and a coloured pencil of their choice. Ask them to make a drawing (of their choice). Then ask them to make another drawing on another sheet of paper using all the coloured pencils. Which drawing looks better? *Read the story. *Discussion <p>How do you think the Green pencil that the Yellow Pencil didn't like felt when it heard what the Yellow pencil was saying?</p> <p>What can we learn from this story?</p> <ul style="list-style-type: none"> * Place the children in a circle and ask them: Why didn't the pencils get along? Why didn't they like each other? Did they know why? Is it possible that you don't like someone without knowing why? * If all the pencils were the same, had the same colour, would the paintings still be beautiful? What would your drawings look like if you used the same colour? * Talk about people: people are different. How? Use photos, for example. •Do people working together need to have a good relationship to have good results? How can different people contribute to the success of an action? * Is it OK for you to work alone or with colleagues? Why? •What do people who work together but don't get along need? •Do people who work together need to be similar or different?
MATERIALS & ADDITIONAL RESOURCES	<ul style="list-style-type: none"> * A coloured pencil box * Sheets of paper
EVALUATION	<ul style="list-style-type: none"> • To what extent do students feel more included having participated in the activity? • To what extent have students positively engaged and participated in the activity? • To what extent have students learned about the lives of their classmates?

	<ul style="list-style-type: none"> Have all students participated in sharing their ideas about how they are unique?
SOURCE	LEAF Erasmus+ project

ACTIVITY 4: Depiction of Sky in Works of Professional Artists

Title	Depiction of Sky in works of professional artists
Goal of the activity	<p>In the process of studies, students are encountering a plethora of challenges. In the classroom, they are expected to communicate with their classmates who are denoted by differences in characters or different levels in terms of cultural education, social (interaction) and cognitive skills and socioeconomic characteristics. Their peers may be highly gifted or deprived of special gifts in some particular artistic or other type of activity.</p> <p>Classmates denoted by different emotions and characters as well as students with special needs when conducting a long-term project work spanning over a cycle of classes and drafting presentations get an opportunity to interact, discuss, share functions of teamwork according to their abilities and are thus given opportunities to perform the theoretical and practical parts of the assignment in the selected branch of arts. This not only strengthens the feeling of positivity but also broadens the level of cultural-artistic perception. Students get rid of their negative emotions by creating while simultaneously developing their cognitive, behavioural and social skills.</p>
Challenge(s) to inclusion addressed	Cognitive, gifted, socioeconomic, behavioural, social, and cultural challenges.
Art domain	Visual arts: drawing, painting, graphics, sculpture.
Duration	8 classes
Instruction step by step	<ol style="list-style-type: none"> Art research task: based on a PowerPoint presentation, the visualisation of the sky in the works of renowned painters, such as Vincent Van Gogh, Claude Monet, Mikalojus K. Čiurlionis is explored in terms of the content and rendering of the mood in the selected works of visual arts in the fields of painting, graphics and sculpture. The techniques of performance and the characteristic traits, etc. are discussed. Expression task: having reviewed the examples and investigated the variety of techniques of the visualisation of the sky in the works of artists representing different periods of art history, students are asked to collect a sample of such works on their own. Then, three works of sky depiction are performed: by employing the techniques of painting, graphics and creating a spatial object - a sculpture - without any restrictions regarding the

	<p>selection of artistic means. The amassed information along with photos of the creative process and the completed works shall be used for the discussion in the presentation delivered in the PowerPoint or Prezi formats.</p> <ol style="list-style-type: none"> The following requirements are imposed: teams are created, and students are distributed among the teams; functions are shared. The results of teamwork are assessed: this is the presentation in the PowerPoint or Prezi format. The presentation features and discusses examples and contains no less than three works of art depicting the sky by employing different branches of visual arts: painting, graphics and sculpture. The works are commented upon by briefly discussing the technique, the emotion along with the ways of rendering and the names of renowned artists whose artworks were being interpreted. The authors of creative works describe their emotions, experiences, positive aspects of such activity, etc. The informativeness of the parts of the task is assessed; also, assessment may be given for the visual aspects of the presentation, the fluency of delivering the presentation, etc. Teammates are expected to share their experiences and emotions.
Materials and additional resources	<p>Computers Tools and materials required for practising arts</p>
Evaluation	<ul style="list-style-type: none"> When performing this project, the objective was to help students reveal their abilities and skills in the activity which is most acceptable to them while working in a team, discussing and otherwise communicating thereby also sharing the responsibility. Thus social communication) and socioeconomic skills get developed. <p>When collecting information and performing creative tasks, some students (without even understanding that) happened to select examples of artwork which reflected their emotional state. Thus, when discussing and interpreting, they released their emotions and revealed their character, which served as the presentation of their personality to the class and improvement and enhancement of their communication skills.</p> <ul style="list-style-type: none"> When working in a team, students had an opportunity to show their skills and creativity in their favourite activities to the other members of the team. Thus, the barriers among students were overcome. While taking into consideration the different needs of the students and the differences in their psycho-physical development as well as the different levels of knowledge and abilities, the tasks are expected to broaden the horizons. Students felt they were able to express themselves when depicting the sky in its different manifestations while collecting and delivering information. This form of art helps to experience inclusion as attention is focused not only on skills and competences but also on positivity.
Sources	//

ACTIVITY 5: I Know My Country

TITLE	I know my country
GOAL	Get to know the country you live in
ART DOMAIN	Design
DURATION	6 lessons-40 minutes each
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. Country map is drawn on 20 mm styrofoam in bold form. 2. The borders of the provinces in the regions are clearly drawn. 3. Different styrofoam thicknesses can be used in the drawing of the zones, depending on preference. 4. Zones are cut with the help of a utility knife or a fine bristle saw. 5. Regions are painted in different colours with water-based paint. 6. Preferably the provinces in the regions can also be painted in different colours 7. The names of the provinces are written with a felt-tip pen. 8.It is pasted to the desired wall with the help of hot silicone or double-sided tape.
MATERIALS & ADDITIONAL RESOURCES	<ol style="list-style-type: none"> 1.20 mm styrofoam 2.10 mm.styrofoam 3. Utility knife 4.Water-based paint, brush, palette 5. Hot glue gun and silicone, double sided tape
EVALUATION	<ol style="list-style-type: none"> 1. Do you know the regions and the provinces in the regions? 2. Do you know the provinces of the country that have a coast to the sea? 3. Do you know the neighbouring cities of the city you live in?
SOURCE	Original

ACTIVITY 6: Treasure Hunt

TITLE	<i>Treasure hunt</i>
GOALS	<p>Participants understand gender stereotypes and the role of visual art in transmitting them.</p> <p><i>Challenges to inclusion addressed (main):</i> cultural</p> <p><i>21st skills promoted:</i> Critical Thinking and Problem-Solving; Social and Intercultural skills; media literacy</p>
ART DOMAIN	visual art
DURATION	2 sessions: 60 + 45
STEP BY STEP INSTRUCTIONS	<p>Current issue: The effect of gender stereotypes are evident in many sectors of society. As concerns the world of work, women still remain larger in the minority of managerial and top positions (glass ceiling effect). Visual media are part of the match in transmitting stereotype and contro-stereotype messages. Gender equality is part of SDGs and Diversity Charters</p> <p>Steps</p> <p>part A</p> <ol style="list-style-type: none"> 1. brainstorming: the trainer reads students the following story and then asks them to explain: <i>“a father and son are in a horrible car crash that kills the dad. The son is rushed to the hospital; just as he’s about to go under the knife, the surgeon says, “I can’t operate—that boy is my son!”</i> 2. arts-related instructions: the trainer introduces the topic of gender stereotypes with a focus on the role of visual art in transmitting stereotypes. Some examples of visual art products that transmit this message are provided (for example the posters on 50’s housewives). The trainer explains the visual art elements that characterise these products and how to transform them into contro-stereotype pieces of art. 3. activity A: in small groups of 4-5, students are provided a journal and they are invited to search for visual art products that transmit the stereotypes and to think about how they can be transformed in contro-stereotype. 4. sharing A: students are invited to comment on their search and explain why the product they found is contro-stereotype. <p>part B</p> <ol style="list-style-type: none"> 5. Activity B: Students are asked to complete one of the two following homework (a) in small groups of 4-5, students are invited to think about the society that they would like to be and create a visual art product that represents an equality gender image, or (b) in thinking about the art history students have to identify a product that represents a contro-stereotypical product for that age and that contributed to female emancipation and gender equality. 6. sharing B: students are invited to share and comment on their work and comments 7. summary: the trainer summarises the main points that emerged

	from the discussion
MATERIALS & ADDITIONAL RESOURCES	journals, book on the history of arts paper and colours
EVALUATION	<p>GOAL: Has the goal been achieved or not? To what extent?</p> <p>At the end of the session students should be able to answer the following questions:</p> <ul style="list-style-type: none"> • as concerns the inclusion <ul style="list-style-type: none"> ○ What is the definition of a gender stereotype? ○ what is the contro-stereotype ○ What is the role of visual art concerning the image of a woman? • as concerns the artistic tool <ul style="list-style-type: none"> ○ as concern the image of women, what are the visual art elements that contribute to the stereotype and to the contro-stereotype
SOURCE	<p>Cotter, D. A., Hermesen, J. M., Ovadia, S., and Vanneman, R. (2001). The glass ceiling effect. <i>Soc. For.</i> 80, 655–682. doi: 10.1353/sof.2001.0091</p> <p>Babic A and Hansez I (2021) The Glass Ceiling for Women Managers: Antecedents and Consequences for Work-Family Interface and Well-Being at Work. <i>Front. Psychol.</i> 12:618250. doi: 10.3389/fpsyg.2021.618250</p> <p>BU Research: A Riddle Reveals Depth of Gender Bias https://www.bu.edu/articles/2014/bu-research-riddle-reveals-the-depth-of-gender-bias/</p> <p>EU Platform of Diversity Charters: https://ec.europa.eu/info/policies/justice-and-fundamental-rights/combating-discrimination/tackling-discrimination/diversity-management/eu-platform-diversity-charters_en</p>

ACTIVITY 7: Our Roots

TITLE	<i>Our roots</i>
GOALS	<p>Participants understand the importance of being inclusive in the community, valuing old people as a resource, and considering the age divide as not a limit. Participants learn the concept of advocacy and strategies to be active in the community.</p> <p><i>Challenges to inclusion addressed:</i> social (main), cultural</p> <p><i>21st skills promoted:</i> Creativity and Renewal (main) Communication and Cooperation, Media Literacy, Social and Intercultural skills, - Leadership</p>

	and Responsibility
ART DOMAIN	Visual Arts (video)
DURATION	<i>multiple sessions</i> 4 sessions of 2 hours each
STEP BY STEP INSTRUCTIONS	<p>Current issue. Age is considered a diversity issue when older and younger people are perceived as the opposite. For example, the first ones are often described as lower productive and innovative, with difficulties in being flexible and adapting to change, a reduction of skills, and a reduction in their functionality, while the second ones are often considered productive, innovative, and smart. Helping youth to adopt an advocacy perspective toward old people is synonymous with respect, inclusion, and social justice.</p> <p>Steps Part A</p> <ol style="list-style-type: none"> 1. introduction: the trainer shows some research or report data (such as those of the report of the Bank of Italy, see in the reference) that demonstrate the complementarity of young and older employers in the working context. 'One element that emerges is that the employment dynamics of different age groups follow different logics. In fact, it is not said that a pensioner who was assigned to a job would necessarily be replaced with a young worker, a robot could be a better choice. Just as a young person could be hired to manage new machinery or new software without replacing any pensioners. Furthermore, in the face of a constant decline in the birth rate and the consequent inexorable emptying of the younger population cohorts, even the supposed generational change would not be enough to support the demand for work in the coming years, except to think of all being replaced by robots, which is not enough. it's not happening.' (http://www.bollettinoadapt.it/giovani-e-anziani-quando-il-lavoro-e-complementare/). 2. discussion: the trainer asks students to think about examples of their experience related to the age divide and helps them to reframe their ideas on the importance of not losing the human capital that is in the hands of older people. The trainer summarises the main topics that emerged from the discussion and 3. arts-related instructions: the trainer invites students to conduct some interviews with older people and to produce a video that transmits the collected messages. The trainer explains that this project involves several steps then explains the preliminary steps: (a) the first step is to define a topic. For example, it could be 'how older people experienced the pandemic and what is the message they would like to give to young people for their future'. (b) The second step is to think about the people to interview and how to reach them. This could be done in collaboration with some local institutions. The trainer may provide a list of people to interview, or a list of institutions to involve that he/she contacted in advance, or ask students to decide the people or institutions to involve and

	<p>make a plan. (c) The third step is to define the interview and practice with the questions.</p> <ol style="list-style-type: none"> Activity A: students in small groups (4-5) are given examples of interviews that have been conducted with the +older persons and are asked to read them, to define their topic for the project, and to practise with the questions. The trainer gives students feedback and suggestions. (The groups will be the same throughout the project and could be decided by students or by the trainer). discussion: the trainer asks groups to share their thoughts about the selected topic and the interview in order to arrive at defining their questions. Summary: groups are asked to review the materials they produced in order to be ready with the interview and develop their plan for realising the interview. <p>part B</p> <ol style="list-style-type: none"> sharing: the trainer asks students to share the work done, clarifies doubts, provides feedback and suggestions. arts-related instructions: the trainer explains that the groups should make videos during the interviews and then make a short film that gives a message related to the selected topic. The trainer explains how to make the videos during the interviews. Activity B: groups are asked to (a) practice with the interview and the video among the group establishing the roles of interviewer, cameramen, etc. (b) progress with their plan for realising the interviews (outside class) <p>part C</p> <ol style="list-style-type: none"> sharing: the trainer asks groups to show their products and to share their thoughts in order to make them ready for the real interview with older people. arts-related instructions: the trainer gives instructions on how to make the short film. Under supervision, groups are asked to practice making a short film. activity C: students are asked to do the interviews. During this time the trainer establishes some moments to supervise the work done and the progress of the short films. <p>part D</p> <ol style="list-style-type: none"> sharing: the trainer asks groups to show their short film and to discuss what they have learned and how this activity changed their thoughts and behaviours and what they think they can do in the future to be more inclusive. Summary: the trainer summarises actions participants mention
MATERIALS & ADDITIONAL RESOURCES	<p>Guidelines for making good interview</p> <p>Guidelines for making a video</p>
EVALUATION	<p>GOAL: Has the goal been achieved or not? To what extent?</p> <p>At the end of the session students should be able to answer the following questions:</p> <ul style="list-style-type: none"> as concerns the inclusion <ul style="list-style-type: none"> What is the age divide? What can be done to overcome the age divide as a boy or girl?

	<ul style="list-style-type: none"> ○ What can be done as a member of the community? ● as concerns the artistic tool <ul style="list-style-type: none"> ○ how to make a video ○ how to make a video interview
SOURCE	http://www.bollettinoadapt.it/wp-content/uploads/2020/11/en_Tema-1297.pdf

ACTIVITY 8: I am Part of the Whole

TITLE	"I am part of the whole"
GOAL of the ACTIVITY	Using creative tools, think and create a self-representing detail of the puzzle. Everyone creates a common puzzle that consists of different particles.
CHALLENGE(S) to INCLUSION ADDRESSED	<i>social, culture</i>
ART DOMAIN	Art
DURATION	45 min.
STEP BY STEP INSTRUCTIONS	<p>Preparation for the lesson: The teacher prepares the parts of the puzzle that the children will decorate during the lesson. Lesson. (45 min.) The teacher presents the task. Briefly provide examples of how you can express yourself in colours, shapes, and symbols. Students think about how to creatively convey a symbol on a puzzle piece that will represent it as a personality. Students choose colours, shapes, symbols. When finished, all the parts are put together in one delion. Discussion: What was the hardest part? Who was lucky? How does everyone affect society? How can we do it to build a better society? How do we do this if we want to build a better society?</p>
MATERIALS & ADDITIONAL RESOURCES	For each child a piece of the puzzle, whips, felt-tip pens, gouache
EVALUATION	<p>(3 questions related to the GOAL: Has the goal been achieved or not? To what extent?)</p> <ul style="list-style-type: none"> ● How can you express yourself through colours, lines, shapes, symbols? ● What are the commonalities in all the details? ● What unites us all as human beings?

SOURCE	adapted from Student Connection Activities and Icebreakers.pdf (inclusive schools.org)
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Challenge to Inclusion: SOCIAL

ACTIVITY 1: One Word Stories

TITLE	One Word Stories
GOAL	The aim of this activity is to encourage creative collaboration between classmates. Students work together in groups to collectively tell a story while moving away from individual ideas and respecting the input of their partners. This is a great activity for breaking down social barriers to inclusion and facilitates creativity, collaboration and problem solving by getting all students positively engaged, participating, and supporting each other in the development of unique and interesting stories.
ART DOMAIN	Performance Art
DURATION	15 minutes for just the story 60+ minutes for the story and follow up activities.
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. The teacher explains that students are going to create a story in groups but that each student can only contribute one word at a time. The teacher can give a title or a topic or theme to give the students some guidance or it can be left completely to the imagination of the students 2. Students are put into groups of 4 or 5 students and sit together in a circle 3. The first student starts by saying one word with the student to their left adding the next and continuing around in a circle. 4. The story ends when it comes to a reasonable conclusion or if necessary the teacher can prompt “you have 15 more words to finish your stories”, for example. 5. A follow up activity can involve getting the groups to share their story with the other groups in the class. This can be done as a short summary of the story or created into a play, comic strip, film etc. depending on the interests of the students and school resources.
MATERIALS & ADDITIONAL RESOURCES	No materials required for initial activity Additional resources may be required if follow up activity is facilitated
EVALUATION	<ul style="list-style-type: none"> • Have students collaborated together to create a unique story? • Have students respected the input from all of their teammates? • To what extent have students positively engaged and participated in the activity?
SOURCE	N.A.

ACTIVITY 2: Chain of Diversity

TITLE	Chain of diversity
GOAL	The objective of this activity is to bring students together through creativity. Students will participate in a full class artistic project where they will get to share things that make them unique and things that they have in common with their classmates. This activity enables students to learn about their similarities and differences and see all of them as something positive. It helps to reduce social barriers to inclusion and provides participants with an opportunity to enhance their communication skills, their empathy and understanding, and their sense of belonging in the class.
ART DOMAIN	fine art
DURATION	30 minutes
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. Teacher explains that students will be working on a creative activity linked to our similarities and differences. Give students some time to contemplate some of their own ideas. 2. Give 6 strips of coloured card to each student and ask them to write 1 similarity and 1 difference they have with their classmates on each card. Students can also draw their ideas if preferred. 3. Each student will share the content of 2 of their cards i.e two ways that they are similar to their classmates and 2 ways that they are unique and different. 4. Once a student has shared their work, they can start to create the chain. Glue the ends of the first strip together to create a loop. Then continue adding and glueing the strips to create a chain. Each student can add their strips once they have shared their ideas. 5. The chain can then be displayed in the classroom as a reminder of how they are all connected by their similarities and differences.
MATERIALS & ADDITIONAL RESOURCES	6 strips of coloured card or paper per student, pens, pencils, glue.
EVALUATION	<ul style="list-style-type: none"> • Have all students participated in sharing their ideas about how they are similar and how they are unique? • To what extent do students feel they have learned things about their classmates? • To what extent do students feel a stronger sense of belonging in the class?
SOURCE	https://www.uh.edu/cdi/diversity_education/resources/files/activities/diversity-activities-for-youth-and-adults.pdf p.10

ACTIVITY 3: That's My Orange!

TITLE	That's my orange!
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GOAL of the ACTIVITY	Understanding diversity illustrate characteristics of diversity by creating a life story recognise that whilst we have many differences, we also share basic similarities
CHALLENGE to INCLUSION ADDRESSED	Social
ART DOMAIN	Performance Art
DURATION	50 min
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. Organise the class into groups of three. 2. Give each group an orange 3. Ask each group to inspect their orange carefully and notice the orange's characteristics such as bumps, markings, spots etc. 4. Now ask each group to give their orange a name and make up a life story for it as if it were a person, e.g. how old it is, how many brothers and sisters it has, what it does for fun, what food it likes and dislikes, its favourite colour etc, dress it up (with sticks, colours, feathers, pieces of paper etc). They can be as creative as they like in their story. 5. Ask each group to choose a representative which has to share the story of their orange's life 6. Collect all the oranges and peel them 7. Put them in the middle of the room and ask each group to find and identify their orange. The pupils should find this a hard challenge! 8. Finally ask them a series of questions Is it difficult to identify your orange? If so, why? What does this tell us about oranges? (The point here is that even though they are diverse, they are all oranges and therefore share common similarities and needs) Does what we have found out about oranges also apply to human beings? We have already seen we are unique and this makes the world diverse, but do we also have some shared basic needs? If so, what might these be?
MATERIALS & ADDITIONAL RESOURCES	<ul style="list-style-type: none"> - one orange for each group of three, make these as similar to each other as possible in terms of size, shape. - sticks, colours, feathers, pieces of paper etc
EVALUATION	<ul style="list-style-type: none"> • To what extent do students feel more included having participated in the activity? • Have students collaborated together to create a unique story? • To what extent have students learned about the lives of others? • Have all students participated in sharing their ideas about how they are similar and how they are unique?
SOURCE	-

ACTIVITY 4: Body Furniture

TITLE	Body Furniture
GOAL of the ACTIVITY	<p>The general purpose of this activity is to achieve integration with elements of corporal and visual expression and implicit integration of pupils into the group.</p> <p>The main challenges to be addressed are:</p> <ul style="list-style-type: none"> - The exploration of the possibilities of the body and space; - Building a dramatic scene that makes sense <p>The main aims to achieve are:</p> <ul style="list-style-type: none"> - Integration; - Positive relationship building; - To foster the feelings to agree with and accept the others; - To encourage body and ideas expression; - To develop group cohesion with a game where each person needs the support of the others; - To follow the rules for the creative development of the activity. <p>This activity focuses on the experimentation of body movements in spaces either free or scheduled; on the construction of spaces and on developing imagination from spatial stimuli.</p>
CHALLENGE to INCLUSION ADDRESSED	Talent, Social
ART DOMAIN	Performance Art
DURATION	40 minutes
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. The activity starts with the teacher dividing the pupils into two groups. Two groups of no more than 12 students 2. The teacher makes sure that each student has enough space to develop his/her idea of furniture and that students do not bump into one another while constructing the furniture. Ensures student safety in that space and creates a suitable atmosphere for them to imagine the life of people living in houses with that furniture. 3. The teacher explains the rules of the activity and states the main aim simply. 4. The integration with elements of corporal and visual expression towards the integration of pupils into the group: One of the groups will create furniture and objects with their bodies - there can be individual or group work. When all the members have formed the furniture, it will be distributed in the place creating particular spaces, e.g. a bedroom, a dining room. The second group will make the description of the imaginative life that the people - dwellers in that space - live. This description acts also as a reflection of the physical activity developed in the first step. Students of the second group are asked to imagine and describe what happens in that room, who lives in it, how people use that furniture, what the furniture tells them about those people's life. 5. Final Debriefing What purpose do you give to your piece of furniture? Did you think of that piece of furniture as if people living in the

	house couldn't do without it? Did you work well together? Do you think you could furnish an entire house?
MATERIALS & ADDITIONAL RESOURCES	Outdoors on a safe surface or on grass OR Indoors in an empty room. No equipment is needed, just plain, comfortable clothes and shoes.
EVALUATION	<ul style="list-style-type: none"> To what extent do students feel more included having participated in the activity? To what extent have students positively engaged and participated in the activity? Have all students participated in sharing their ideas about how we need others in order to live in a community?
SOURCE	https://off-book.pixel-online.org/files/guidelines/TG04/Body/Body_ENG.pdf

ACTIVITY 5: Significant Self-Portraits

TITLE	Significant SELF-PORTRAITS
GOAL of the ACTIVITY	Talent, Social, Cultural, Socio-economic Challenges Self-portraits and Selfies are a great teaching opportunity. Every student is strong, powerful, and their portraits need to be viewed from their own perspectives rather than the negative stereotypes that pervade our society.
CHALLENGE to INCLUSION ADDRESSED	Talent, Social, Cultural, Socio-economic Challenges
ART DOMAIN	Visual Art
DURATION	50 minutes per Day
STEP BY STEP INSTRUCTIONS	<p>Day One: Portrait Studies Students walk into the class and see three self-portraits on the front wall/screen/board. Choose underrepresented minority portraits, socially disadvantaged portraits and others. In groups of no more than 3 students, ask them to write three things that are similar in the portraits, three things that are different. For the rest of the class period, students work in groups to study the photos and write down their observations.</p> <p>Day Two: Self description Hand each student a sheet with questions prompting them to think about their personalities: "What is one word that you would use to describe yourself?" "What is your favourite piece of clothing that you own?" "Where do you feel like you are in your element?" Then give them more portraits (on video projector) and learn about easy</p>

	<p>photography terms, such as composition, arrangement, close-up, balance, space, and simplicity.</p> <p>Day Three: Developing Hashtags On the third day, students must develop a hashtag for the political issue they are interested in. Some examples of hashtags can be: #StopDomesticViolence, #IAmNotAStatistic, #BlackLivesMatter, and #BuildBridgesNotWalls. They must create their own hashtag. Then they have to make a plan to take their own portraits, including clothing, setting, background, facial expression, pose, and distance from the camera, Hashtags to use.</p> <p>Day Four: Students take turns using the camera, or phones, to take the photos, with the help of the others.</p> <p>Day Five: Display of the photos on digital format, and discussion on the chosen Hashtags and image. Or School Gallery display.</p>
MATERIALS & ADDITIONAL RESOURCES	<p>3 Printed Portraits or selfies White papers Photo camera or/and phone camera Video projector</p>
EVALUATION	<ul style="list-style-type: none"> • Has each student created a visual representation of something significant to them? • Has each student briefly shared the significance of their creation with their classmates? • To what extent do students feel more included having participated in the activity? • To what extent have students positively engaged and participated in the activity? • To what extent have students learned about the lives of their classmates? • Have all students participated in sharing their ideas about how they are unique?
SOURCE	<p>https://www.davisart.com/sites/default/assets/File/high-school-art-students-break-stigmas-and-negative-stereotypes.pdf</p>

ACTIVITY 6: Souvenir Christmas Decoration

Title	<p>Element of interior construction materials. Topic of the class: souvenir Christmas decoration.</p>
Aim	<p>In the class of spatial expression, 13 students take part. The topic of the class is discussed, the sequence of work is determined, technical performance and the combination (compatibility) of decorative elements is overviewed. Aim: into the process of purposeful creative artistic manifestation denoted by correct technical implementation, to involve a student with</p>

	<p>special needs who shall be assisted by his classmate sitting at the same desk as their relationship is fairly good.</p> <p>The student is extremely withdrawn and sensitive, his interaction with classmates is extremely limited.</p> <p>The principle of mutual assistance and cooperation was used.</p> <p>Behavioural and social skills were developed.</p> <p>Criterion of success: positive work when being aware of the sequence of work and the nuances of technical performance.</p>
Challenge(s) to inclusion addressed	Behavioural and social challenges.
Type of art	Spatial expression Handicrafts
Duration	45 minutes
Instruction step-by-step	<p>Step 1. To create two sketches of a Christmas decoration;</p> <p>Step 2. To select the sketch which is more interesting and more appropriate (in terms of technical implementation);</p> <p>Step 3. Technical implementation of the task (with the assistance and advice of a classmate);</p> <p>Step 4. To apply a decorative element (by attuning the emphasis of glitter);</p> <p>Step 5. Discussion of the work (whether success was achieved or not, and what could be altered next time.</p>
Materials and additional resources	<p>Materials – cardboard and flax rope (or another type of fairly strong rope).</p> <p>Additional resources – a ruler, a pencil, an artist brush, glue, scissors.</p>
Evaluation	<p>The objectives of the activity were achieved:</p> <p>1. Work with the assistance of the classmate sharing the desk was deemed successful. The student with special needs was more confident in himself and in his skills because of the possibility of seeking advice.</p> <p>2. Skills of cooperation, mutual assistance and independence were developed.</p> <p>3. The attitudes 'I can' and 'I shall succeed' were being formed.</p> <p>Attention was focused on the positivity of performance of creative and technical work.</p>

ACTIVITY 7: Poets Group

TITLE	Poets Group
GOAL	To guide students to write poetry while expressing thoughts and feelings on a subject and to make them love poetry.

ART DOMAIN	Performance
DURATION	40 minutes
STEP BY STEP INSTRUCTIONS	<p>First of all, groups of 4-6 people are formed in the classroom. Each group is given an A4 copy paper and told to wait. The subject of the poem is given by watching the video "Let's be a forest" on YouTube channel. Each student is asked to write a quatrain on the topic. An average of 5 minutes is given. The student who has finished writing a quatrain gives the paper on which the poem is written to the other student in his group. The other student, who takes the paper on which the poem is written, reads the previous quatrain(s) and writes his own quatrain. When all the students in the group write a quatrain, the group's poem is completed. At the end of the lesson, each group reads their own poem. Poems are posted on the classroom board.</p>
MATERIALS & ADDITIONAL RESOURCES	<p>A4 copy paper Smart board "Our Shared Home World" video</p>
EVALUATION	<p>1. Which group has a different emotion from other groups in their poetry? 2. Is there harmony between the quatrains in the poems in terms of handling feelings and thoughts? 3. Are similar feelings and thoughts expressed using different words, word groups, idioms or proverbs?</p>
SOURCE	<p>"Let's Become a Forest" video from YouTube channel https://youtu.be/yARRmIThWaA</p>

ACTIVITY 8: My National Hero

TITLE	My national hero
GOAL of the ACTIVITY	<ul style="list-style-type: none"> • To popularise knowledge about the history of the country • To form patriotic attitudes and national identity of children and youth • To inspire young people to be creative.
CHALLENGE(S) to INCLUSION ADDRESSED	Social, civic challenge (civilization)
ART DOMAIN	Graphics, ICT
DURATION	3 lessons: 45 min + 45 min + 45 min
STEP BY STEP INSTRUCTIONS	<p>1 lesson</p> <ol style="list-style-type: none"> 1. Students complete a pre-prepared questionnaire "Recognize a Patriot" (once we know what students really know and think about love for their homeland (their country), it will be easier to arouse their interest in the topic). 2. Thoughts are used to express what heroism is and give examples from life, books, movies. What qualities does a hero usually have? 3. Divide the class into groups of four. 4. Each group discusses and chooses the national hero they like best. 5. Introduces the technique of creating comics and how they made it. <p>2 lesson</p> <ol style="list-style-type: none"> 1. Students create a comic using for e.g. Toontastic 3D program. 2. Groups present their comics. 3. Talk about the work process. <p>3 lesson</p> <ol style="list-style-type: none"> 1. Students have to graphically express their views on the homeland. 2. An exhibition of drawings is organised in the classroom. 3. Joseph Campbell's quote "The cave you are afraid to enter has the treasure you are looking for" is used to discuss the drawings. What could this "cave" be for us? 4. At the end, students assign a positive skill to each letter of their name. The class helps students with special needs to find positive qualities that begin with the appropriate letter. <p>For e.g. Angelica – artistic, natural, gratitude, (empathic, energetic charming), loyal, instinctive (compassionate, communicative, confident), apologising</p>
MATERIALS &	Drawing tools: pencils, markers, paper, computers, tablets, mobile

ADDITIONAL RESOURCES	phones.
EVALUATION	<p>At the end of the lesson, students should answer the following questions:</p> <p>Is love of homeland something important in a person's life or not?</p> <p>How can art and creativity contribute to solving life's problems?</p> <p>How did you manage to work in groups?</p> <p>Did the students collaborate to create the comic?</p> <p>To what extent were students positively involved and involved in the activity?</p>
SOURCE	https://toontastic.withgoogle.com/

Challenge to Inclusion: SOCIOECONOMIC

ACTIVITY 1: Barrios: Artwork Inspired by Neighbourhoods

TITLE	Barrios --- art work inspired by neighbourhoods
GOAL	This art-based activity focuses on building and strengthening social cohesion and inclusion through creativity. The activity methodology encompasses interactive participation and hands-on activities to get the young people engaged with the inspiration that surrounds them in their neighbourhoods. The objective of this project is to get students to create a work of art inspired by their neighbourhoods. It enables students to feel a sense of belonging and pride in where they live and enables students to gain an insight into the lives of their classmates. This activity can facilitate the inclusion of students from all socio-economic backgrounds and provides them with an opportunity to develop skills such as initiative, flexibility, and of course empathy.
ART DOMAIN	visual
DURATION	2x45mins
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. There is an initial group discussion on one or two works of art, following the methodology of the Visual Thinking Strategies. Ideally these works of art can be related to a neighbourhood (suburban, homes, village, people, community etc). This occurs for students to recognise their ability to be active participants in the activity, form a group, observe, listen, and discuss topics related to the artwork. This will eliminate prejudices about their ability to analyse the art, and as such is a key element in the development of the activity. Through the use of artwork students learn about and respect their peers' diverse perspectives and the group develops an awareness of different ideas and perceptions. 2. The teacher explains that the students are going to create a work of art inspired by their neighbourhood. Students can brainstorm possible ideas and/or for homework, look for inspiration in their areas. This can be very free and could be a place, building, person etc. 3. Students create their work of art. This can be created in a variety of different formats depending on the preference of the student and the resources of the school. 4. The works of art can then be displayed in the school as an exhibition to demonstrate the diversity within the classroom and community. Potentially, the local community could be invited to the exhibition to see their communities represented through the eyes of the young people living there.
MATERIALS &	paper, crayons, colouring pencils , cardboard, needle and thread,

ADDITIONAL RESOURCES	cameras, notebooks and pens, paints, arts and crafts materials, glue,
EVALUATION	<ul style="list-style-type: none"> Has each student created a work of art inspired by their neighbourhood? To what extent do students feel a sense of pride and belonging in their community? To what extent have students learned about the lives of their classmates?
SOURCE	Adapted from https://www.caam.net/es/actividades_int.php?n=3897

ACTIVITY 2: Significant Self-Portraits

TITLE	Significant SELF-PORTRAITS
GOAL of the ACTIVITY	<p>Talent, Social, Cultural, Socio-economic Challenges</p> <p>Self-portraits and Selfies are a great teaching opportunity. Every student is strong, powerful, and their portraits need to be viewed from their own perspectives rather than the negative stereotypes that pervade our society.</p>
CHALLENGE to INCLUSION ADDRESSED	Talent, Social, Cultural, Socio-economic Challenges
ART DOMAIN	Visual Art
DURATION	50 minutes per Day
STEP BY STEP INSTRUCTIONS	<p>Day One: Portrait Studies</p> <p>Students walk into the class and see three self-portraits on the front wall/screen/board. Choose underrepresented minority portraits, socially disadvantaged portraits and others.</p> <p>In groups of no more than 3 students, ask them to write three things that are similar in the portraits, three things that are different.</p> <p>For the rest of the class period, students work in groups to study the photos and write down their observations.</p> <p>Day Two: Self description</p> <p>Hand each student a sheet with questions prompting them to think about their personalities: "What is one word that you would use to describe yourself?"</p> <p>"What is your favourite piece of clothing that you own?"</p> <p>"Where do you feel like you are in your element?"</p> <p>Then give them more portraits (on video projector) and learn about easy photography terms, such as composition, arrangement, close-up, balance, space, and simplicity.</p>

	<p>Day Three: Developing Hashtags</p> <p>On the third day, students must develop a hashtag for the political issue they are interested in. Some examples of hashtags can be: #StopDomesticViolence, #IAmNotAStatistic, #BlackLivesMatter, and #BuildBridgesNotWalls.</p> <p>They must create their own hashtag.</p> <p>Then they have to make a plan to take their own portraits, including clothing, setting, background, facial expression, pose, and distance from the camera, Hashtags to use.</p> <p>Day Four: Students take turns using the camera, or phones, to take the photos, with the help of the others.</p> <p>Day Five: Display of the photos on digital format, and discussion on the chosen Hashtags and image. Or School Gallery display.</p>
MATERIALS & ADDITIONAL RESOURCES	<p>3 Printed Portraits or selfies</p> <p>White papers</p> <p>Photo camera or/and phone camera</p> <p>Video projector</p>
EVALUATION	<ul style="list-style-type: none"> • Has each student created a visual representation of something significant to them? • Has each student briefly shared the significance of their creation with their classmates? • To what extent do students feel more included having participated in the activity? • To what extent have students positively engaged and participated in the activity? • To what extent have students learned about the lives of their classmates? • Have all students participated in sharing their ideas about how they are unique?
SOURCE	<p>https://www.davisart.com/sites/default/assets/File/high-school-art-students-break-stigmas-and-negative-stereotypes.pdf</p>

ACTIVITY 3: Didactic Games

Title	Didactic games
Aim	To outline the challenge which the student is facing in the course of studying and to identify the achievement of the aim when applying this method of inclusive learning. The list of challenges includes but is not limited to cultural, social/communication, physical (disability), cognitive, socioeconomic, talent and giftedness-related and behavioural challenges.
Challenge(s) to inclusion addressed	Cultural, social/communication, physical, cognitive, socioeconomic, talent and giftedness-related and behavioural challenges

Type of art	Painting
Duration	45 minutes, i.e. 1 class
Instruction step by step	<p>In arts, the content of real life may only be manifested through emotions, and only emotions can help us perceive the secrets dwelling in a work of art.</p> <p>Work in pairs. Painting/drawing by following the instructions of a peer. The student giving instructions may use a plan given by the teacher. The teacher actively cooperates with the students.</p>
Materials and additional resources	Materials for painting: gouache, artist brushes
Evaluation	<p>(3 questions are related to the aim. The answers specify whether and to what extent the aim was achieved)</p> <ul style="list-style-type: none"> • Question 1 • Question 2 • Question 3 <p>1. Which of the skills were being developed/supported while running this activity? Listening and focusing is promoted, imagination and linguistic skills are trained, communication culture is practised, and purposeful activity is pursued.</p> <p>2. Have the objectives of the activity been achieved? If not, explain why. Yes, the student was active and was painting/drawing what he was being told to paint/draw.</p> <p>3. Was attention focused on skills and positivity? Attention was directed towards positivity; the key task of this method is to make the student unafraid to start creating.</p>
Sources	https://www.vilniausppt.lt/wp-content/uploads/2021/04/Tinkamiausi%C5%B3-metod%C5%B3-taikymas.pdf

ACTIVITY 4: Depiction of Sky in Works of Professional Artists

Title	Depiction of Sky in works of professional artists
Goal of the activity	In the process of studies, students are encountering a plethora of challenges. In the classroom, they are expected to communicate with their classmates who are denoted by differences in characters or different levels in terms of cultural education, social (interaction) and cognitive skills and socioeconomic characteristics. Their peers may be highly gifted or deprived of special gifts in some particular artistic or other type of activity.

	<p>Classmates denoted by different emotions and characters as well as students with special needs when conducting a long-term project work spanning over a cycle of classes and drafting presentations get an opportunity to interact, discuss, share functions of teamwork according to their abilities and are thus given opportunities to perform the theoretical and practical parts of the assignment in the selected branch of arts. This not only strengthens the feeling of positivity but also broadens the level of cultural-artistic perception. Students get rid of their negative emotions by creating while simultaneously developing their cognitive, behavioural and social skills.</p>
Challenge(s) to inclusion addressed	Cognitive, gifted, socioeconomic, behavioural, social, and cultural challenges.
Art domain	Visual arts: drawing, painting, graphics, sculpture.
Duration	8 classes
Instruction step by step	<ol style="list-style-type: none"> 1. Art research task: based on a PowerPoint presentation, the visualisation of the sky in the works of renowned painters, such as Vincent Van Gogh, Claude Monet, Mikalojus K. Čiurlionis is explored in terms of the content and rendering of the mood in the selected works of visual arts in the fields of painting, graphics and sculpture. The techniques of performance and the characteristic traits, etc. are discussed. 2. Expression task: having reviewed the examples and investigated the variety of techniques of the visualisation of the sky in the works of artists representing different periods of art history, students are asked to collect a sample of such works on their own. Then, three works of sky depiction are performed: by employing the techniques of painting, graphics and creating a spatial object - a sculpture - without any restrictions regarding the selection of artistic means. The amassed information along with photos of the creative process and the completed works shall be used for the discussion in the presentation delivered in the PowerPoint or Prezi formats. 3. The following requirements are imposed: teams are created, and students are distributed among the teams; functions are shared. 4. The results of teamwork are assessed: this is the presentation in the PowerPoint or Prezi format. The presentation features and discusses examples and contains no less than three works of art depicting the sky by employing different branches of visual arts: painting, graphics and sculpture. The works are commented upon by briefly discussing the technique, the emotion along with the ways of rendering and the names of renowned artists whose artworks were being interpreted. The authors of creative works describe their emotions, experiences, positive aspects of such activity, etc. 5. The informativeness of the parts of the task is assessed; also,

	assessment may be given for the visual aspects of the presentation, the fluency of delivering the presentation, etc. Teammates are expected to share their experiences and emotions.
Materials and additional resources	Computers Tools and materials required for practising arts
Evaluation	<ul style="list-style-type: none"> When performing this project, the objective was to help students reveal their abilities and skills in the activity which is most acceptable to them while working in a team, discussing and otherwise communicating thereby also sharing the responsibility. Thus social communication) and socioeconomic skills get developed. <p>When collecting information and performing creative tasks, some students (without even understanding that) happened to select examples of artwork which reflected their emotional state. Thus, when discussing and interpreting, they released their emotions and revealed their character, which served as the presentation of their personality to the class and improvement and enhancement of their communication skills.</p> <ul style="list-style-type: none"> When working in a team, students had an opportunity to show their skills and creativity in their favourite activities to the other members of the team. Thus, the barriers among students were overcome. While taking into consideration the different needs of the students and the differences in their psycho-physical development as well as the different levels of knowledge and abilities, the tasks are expected to broaden the horizons. Students felt they were able to express themselves when depicting the sky in its different manifestations while collecting and delivering information. This form of art helps to experience inclusion as attention is focused not only on skills and competences but also on positivity.
Sources	//

ACTIVITY 5: Theatre Games for Inclusion

TITLE	Theatre games for inclusion
GOAL	Improving inclusion via building confidence of expression, enhancing creative thinking, motor and teamworking skills, building empathy.
ART DOMAIN	Performance art
DURATION	60 minutes per session, once or twice per week, depending on available facilitator time and space, where the groups can gather after classes.
STEP BY STEP	Phase I: Preparations 1. Forming the groups and evaluating the members'

<p>INSTRUCTION S</p>	<p>needs/requirements</p> <p>The workshop facilitator should investigate the needs and requirements of the members of the group in order to formulate the assignments she/he is going to give the children, as well as the possible ways in which these assignments can be carried out.</p> <p>Each and every activity that is proposed within the framework of the InCrea+ can serve an inclusive purpose in almost all areas of exclusion in case the requirements necessary for inclusion to be guaranteed are covered.</p> <p>Theatre games have proven to be inclusive for children experiencing all and any type of exclusion.</p> <p>The social and socio-economic aspects of inclusion are taken care of when all the barriers (financial, physical, attitudinal, etc.) to a person's participation in an activity of her/his choice/preference/liking or even importance for her/his future development and progress have been removed. When the practice/extracurricular activities are freely accessible, when the created environment does not allow bullying or mockery of any type, when children are encouraged to support, accept and appreciate each other, as well as when the topics the theatrical games revolve around are related to inclusion in general and social and socio-economic inclusion in particular, we can say that the suggested activity is indeed inclusive.</p> <p>Theatre has been known to have exceptionally good results for making huge progress when studying a new language (cultural exclusion), hence it can be used, either in the form of improvisation or in the form of putting up a play by a famous playwright over a period of a whole school year for example. Even if inclusion is not about the excluded person fixing whatever makes them different or extraordinary in order to fit within a certain environment, improving your skills and working on your confidence will certainly improve your chances. Doing this work in the safe and supportive environment of a theatre group will help the child find its place within other groups as well.</p> <p>As long as the space where the group is gathering is physically accessible (both for people in need of wheelchair access as well as people with sensory disabilities), the facilitators have the necessary support and the background training on working with people with disabilities, theatre can be the solution for inclusion for any person with physical, sensory or mental disability as is proven on a daily basis by the performances, created by Hijinx theatre in Cardiff for example: <u>Home - Hijinx - Theatre - Film - Training - Community - Inclusive - Wales</u></p> <p>For the more curious ones, a list of artistic groups or solo artists with disabilities: <u>Artists - Disability Arts International</u></p> <p>If the theatre group is approached by children experiencing cognitive or behavioural challenges their participation should take place with additional support - co-facilitator/s available, as well as buddy support from within the group of young participants. Following the suggestions</p>
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provided in the All-inclusive music ateliers activity is advisable. Inclusion of such children in the group could take place in the form of adding activities that are appealing to them (such as creating props or costumes for the performances) and also creating possibilities for involving them with certain roles in accordance with what is acceptable and appealing to them.

Students experiencing **exclusion due to giftedness and talents** would not be singled out, rejected, bullied or mocked within a well functioning theatre group that lives and works by the rules of improvisation, which are: make offers, accept offers and further them; don't block; focus on here and now; be specific, give details; give and take. On the contrary, they will themselves learn how to work with others, how to contribute for the common good, how not to consider themselves alone, but a part of a larger and well functioning organism. This will support their communication skills and will help them find their role and place in other social and professional groups. The possibility to participate in the process of preparing a play and presenting it before a school or community audience will help them demonstrate their talents (again for the benefit of a group and not themselves only) and gain the admiration of others beyond the theatre team.

2. Preparing the sessions plan & logistics

Depending on the group, the facilitator needs to decide on a list of games as well as a list of topics, which the children's stories and improvisations need to revolve around. The list of topics would very much depend on whether the group members know each other, on the relations within the group, on any specific exclusive situations that have occurred in relation to one or several children. Considering that exclusion may not always be obvious to an outsider, especially if the facilitator is not working regularly with the group of children, she/he should make sure to use the workshop time not only for developing children's presentation skills, confidence and creative thinking, but also build empathy and understanding, by introducing the topics of inclusion and exclusion, stereotypes, diversity, abilities, prejudices, etc.

The facilitator should also be prepared with different games that correspond to the ability levels of the different group members. She/he should be prepared with more than one explanation as to how an activity or game is supposed to be played, give ideas and examples and provide possibilities for participants to express themselves in more than one manner.

The facilitator needs to provide the possibility of "not playing" a certain game in case a child feels uncomfortable for whatever reason. A co-facilitator should, if possible, be there to take care of any emerging needs or problems the children may experience, so that the workflow of the rest of the group is not obstructed.

As the workshop/s progress, the children will gain trust in the games and

the approach and this will be of major help for them also accepting the differences among themselves.

The facilitator needs to install a group agreement, which does not come from an imposing majority or authoritarian leader, but has been co-created by all participants. The agreement does not rule out alternatives of expression or the right to an opinion, however it requires hearing each other out, waiting for our turn to speak patiently, respecting others' opinions, adopting the understanding that all need to contribute to the performance of the group as a whole.

Phase II: The actual drama workshops

Always begin with a quick "where we stand" measuring circle, where the participants can share how they feel and how ready they are for the activities, which the facilitator has prepared for them.

Each workshop can continue with some warming up exercises and the first several sessions, especially if the group participants do not know each other, need to include ensemble/trust building exercises.

Do the "walk as if" (a person carrying a heavy load on their back, an old man, Snow White who has just awoken after 100 years of sleep and everything around has changed, a pregnant woman on a busy commercial street, a newly born baby giraffe) exercise in order to make sure the group trains its flexibility before commencing with the other games.

The walk as if exercise can be expanded into Spolin's "random walk" exercise, further into the drama sessions, with side-coaching, provided by the facilitator that can go deep into the domain of inclusion/exclusion, stereotyping, diversity, etc.

For example, the facilitator can have the group walking inside the room, on their own, at their own preferred tempo. Then at some point the facilitator can start the side coaching. E.g. "Let us imagine you are walking down a street. Getting closer to a subway station. You see a coin on the ground. Bend and pick it up. Look at the coin from all sides. Keep walking towards the subway station. Enter and find, which platform your train will be leaving from. Keep playing with the coin in your right hand all the time. There is reconstruction going on in the subway station. There are low ceilings and obstacles on the floor. Get around them carefully. Just before the platform you see a blind man standing with a cup in their left hand and a white cane in their right hand. You stop in your tracks. You drop the coin you found in their cup. It makes a splash, because there is cappuccino inside. The blind man looks astonished. He was having a warm drink while waiting for his train. What did you think?" A discussion can commence afterwards.

Other games to choose from:

Game for developing imagination:

1. Divide a group of 10 to 16 children into two teams
2. Choose one captain from a team and move him twenty metres away

	<p>or if it is played in a closed room at a sufficient distance where the children can run</p> <p>3. Each child on the team chooses a word to bring to the captain and the words are related to a topic chosen by the host of the game or the children</p> <p>4. At the start each child runs to the captain and whispers the word in his ear. The captain must memorise the words and at the end tell a fictional story using all the words</p> <p>5. The team with the most interesting story and all words used wins</p> <p>6. A change of captains and a new story follow</p> <p>7. The game ends after all the children have been captains and everyone has told a story</p> <p>Group Environment</p> <p>Divide the group into teams of 5. Each team makes a small circle. The first participant in the team enters the circle and mimes an action that defines a certain environment of their choice/liking. The other team members are trying to imagine what that environment might be. As soon as another team member decides that she/he has guessed what that environment is and they have an idea how to contribute, they enter the circle and perform a complementary action that further builds the image of the environment. This keeps going until the entire group is inside the imaginary circle, building a common image. Remind students that the key is to create a complete picture. They all have to work together in the moment and not try to add something that destroys the environment. A great game for collaboration.</p> <p>Actor Switch</p> <p>Three actors are given a situation and a character from the audience. The facilitator can carefully influence the nature of the situation and the types of characters, which will have to be played, aiming at bringing up topics of inclusion/exclusion and diversity. The students start a scene. At some point during the scene the facilitator calls out SWITCH and the three actors will have to switch characters. That means they have to really listen to each other and be aware of who the other characters are, so that they can pick up another character at any moment. An excellent exercise for understanding various life situations and testing various scenarios. The students should be reminded that the aim is to keep striving for a cohesive scene regardless of the situation.</p> <p>The facilitator can take and modify numerous games from the ones provided in Viola Spolin's books, taking into consideration the special inclusive focus of the workshops and adapting the exercises accordingly.</p> <p>After all the improvisation theatre games, the facilitator can commence with preparing and finally staging a play, either one taken from a famous playwright or one created by the group participants themselves.</p>
MATERIALS & ADDITIONAL RESOURCES	Comfortable clothes and shoes, enough space, chairs, some props and scarfs if necessary and good mood
EVALUATION	<ul style="list-style-type: none"> Does improved confidence and teamworking skills improve students' inclusion in the group

	<ul style="list-style-type: none"> • What about outside the group? Does it improve their inclusion in their classroom or other groups of peers? • How does theatre enhance creative thinking and empathy? Are the two in any conflict during or after the activities?
SOURCE	<p>https://www.theatrefolk.com/blog/improv-games-for-collaboration/</p> <p>Rules of Improvisation The Blog of a Drama Student (wordpress.com)</p> <p>Spolin, V., (1986) <i>Theatre Games for the Classroom: A Teacher's Handbook</i>, Northwestern University Press</p> <p>Good practice from the InCrea+ project: Game for developing imagination by Kiril Georgiev Kirilov, e-mail: kirikirilovski@abv.bg, publichnarech1@gmail.com, nsu151@abv.bg</p>

Challenge to Inclusion: PHYSICAL

ACTIVITY 1: Freeze Inclusive Dance

TITLE	Freeze Inclusive Dance
GOAL of the ACTIVITY	<p>Teach locomotor movement and still shapes in a game of freeze dance, the activity adapts to any type of challenge, especially in this case for students with physical challenges.</p> <p>This dance uses locomotor movements, wheelchair movement and still shapes. It can be used in inclusive and self-contained classes. While the music is playing, the children travel through the space using different directions and tempos. When the music stops, they freeze in a still shape. You or the students can decide on the movements for travelling in space and the type of shapes.</p> <p>Students will learn creative movements.</p> <p>Students will hold a pose "freeze".</p> <p>Students will stop when music stops.</p> <p>Inclusive dance activity in class.</p>
CHALLENGE to INCLUSION ADDRESSED	Physical
ART DOMAIN	Performance Art
DURATION	30 minutes
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. The teacher clears the surface from dangerous objects. 2. The teacher makes sure that students don't bump into each other. 3. The teacher states the rules of activity clearly. Inform the children that when the music is on, they will move in the dance space, and when the music stops, they will freeze in a shape. 4. Call out a locomotor movement and a direction or tempo, such as "Walk forward slowly." If that is too many concepts for children to comprehend, call only the locomotor movement and add a demonstration. Demonstrate creative dance/movement. Demonstrate freezing when the music stops 5. Play the selected song 6. Then stop the music and tell everyone to freeze. 7. A type of frozen shape is called: a round shape or a wide shape or a low shape, among many others. Support the verbal instructions with a printed sign for each locomotor movement and each type of shape. 8. Continue the move-and-freeze pattern several times and then you can add moving with a partner or freezing connected to another student. <p>Children who are deaf or hard of hearing can watch the other children, and you can use a visual stop signal to indicate the music has stopped.</p>

	<p>Children who are blind or have a visual impairment can hear the music and move in the space while the other children watch to make sure they are not bumping into the child.</p> <p>This dance is also appropriate for children using manual or power wheelchairs, walkers, or crutches. They can use all or parts of the body to make the shapes. Use the paraeducator or peer helper with children when needed to reinforce the directions and cue words.</p>
MATERIALS & ADDITIONAL RESOURCES	- music on laptop, any song appropriate for dancing
EVALUATION	<ul style="list-style-type: none"> • To what extent do students feel more included having participated in the activity? • To what extent have students positively engaged and participated in the activity? • What performance, education advancement changes are observed among students with various challenges?
SOURCE	-

ACTIVITY 2: Do it Yourself and Play by Yourself

TITLE	Do it yourself and play by yourself
GOAL	Making an instrument with materials we can find (maraca), Develop new instruments, understand how sound occurs, make music as a group
ART DOMAIN	Music
DURATION	40 minutes
STEP BY STEP INSTRUCTIONS	<p>1-Paper glasses are examined, ideas are about what it does.</p> <p>2-The teacher put a handful of rice into the glasses and the cups are stapled.</p> <p>3-Every student paints his/her maraca with the colour he/she wants.</p> <p>4-Whole students both sing along and accompany the song "Shake Maraca" with their marakas.</p>

MATERIALS & ADDITIONAL RESOURCES	<ul style="list-style-type: none"> • Paper cup or carton roll • Lentil, bulgur wheat or rice • Wire stapler • Croyons
EVALUATION	1-Did all students in class design their own instrument? 2-Could they make the rhythm with the instruments they made? 3-Could they accompany the song using their own instruments?
SOURCE	Do yourself and play yourself – Onur EROL (EĞİTENKİTAP)

ACTIVITY 3: Superdiverse

TITLE	<i>Superdiverse</i>
GOALS	<p>Participants become aware of physical differences and the many other differences that can characterise people. People will learn the concepts of visible and invisible differences and of super-diversity</p> <p><i>Challenges to inclusion addressed (main):</i> physical</p> <p><i>21st skills promoted:</i> Social and Intercultural skills</p>
ART DOMAIN	Visual arts (Photography)
DURATION	(in minutes) 2 sessions: 45 + 45
STEP BY STEP INSTRUCTIONS	<p>Current issue: People are different in many aspects. The physical aspect is immediately visible and it highlights many differences such as gender, ethnicity, age. Other differences are not so evident, i.e. socioeconomic status, school achievements etc. The actual world is characterised by super-diversity (Vertovech, 2007).</p> <p>Steps Part A</p> <ol style="list-style-type: none"> 1. brainstorming: the trainer asks students to define the concept of diversity and summarise their perspectives 2. arts-related instructions: the trainer introduces the topic of portraits and provides information on how to make portraits that highlight physical differences. 3. Activity A1: students are given a set of several portraits and physical differences are explored.

	<p>4. discussion: students discuss the many physical differences. The trainer guides them to explore other differences providing examples of visible and invisible differences and introducing the concept of super-diversity providing examples.</p> <p>5. Activity A2: students are given the task to make or collect a couple of portraits that highlight people's differences.</p> <p>part B</p> <p>6. sharing: students share their portraits and comment on the highlighted differences.</p> <p>7. summary: the trainer summarises the main points that emerged from the discussion</p>
MATERIALS & ADDITIONAL RESOURCES	<p>camera</p> <p>photos of portraits</p>
EVALUATION	<p>GOAL: Has the goal been achieved or not? To what extent?</p> <p>At the end of the session students should be able to answer the following questions:</p> <ul style="list-style-type: none"> • as concerns inclusion <ul style="list-style-type: none"> ○ what is the definition of diversity ○ what are the visible and invisible differences ○ what is superdiversity • as concerns artistic tool <ul style="list-style-type: none"> ○ what are the strategies to make a portrait
SOURCE	<p>Vertovec, S. (2019). Talking around super-diversity. <i>Ethnic and Racial Studies</i>, 42(1), 125-139.</p> <p>Vertovec, S. (2007). Super-diversity and its implications. <i>Ethnic and racial studies</i>, 30(6), 1024-1054.</p>

ACTIVITY 4: Theatre Games without Vision

TITLE	Theatre games without vision
GOAL	<p>Improving the visual awareness of students via building confidence of expression – physical and vocal, enhancing creative thinking, motor and teamworking skills, and building empathy.</p> <p>Improving the inclusion of students with impaired vision.</p>
ART DOMAIN	Theatre / performing arts
DURATION	90 minutes one-off session, which can be expanded into a series of 60 minute sessions should the school, the appointed facilitators and the students themselves demonstrate a deeper interest and/or need.
STEP BY STEP INSTRUCTION	<p>Phase I: Preparations</p> <p>1. Forming the groups and evaluating the members'</p>

<p>S</p>	<p>needs/requirements</p> <p>This particular workshop is developed for the purpose of improving the inclusion of students with impaired vision and level of general understanding and visual awareness of all involved students. This workshop should be used in schools that have integrated students with impaired vision for the classes attended by these students, as well as for the entire school community. The facilitator should investigate the needs and requirements of the members of the group, beyond those of the visually impaired child/children in order to formulate the assignments, she/he is going to give the children, as well as the possible ways, in which these assignments can be carried out or the explanations modified, in case of need. The facilitator of such a workshop needs to prepare her/himself by checking content available on the topic of impaired vision – abilities, skills, risks, environment, wrong concepts, etc. – created under the V.I.S.I.T.ON project (see the list of sources).</p> <p>What would be important for the facilitator to read is “Visual impairment – presenting various conditions and different types of sight loss” in order to understand what limitations students with different conditions may have. The facilitator should also carefully read “The Perils of Playing Blind: Problems with Blindness Simulation and a Better Way to Teach about Blindness” by Arielle Michal Silverman (see the list of sources) in order to prepare as appropriately as possible.</p> <p>Last but not least, the facilitator should consult his/her agenda and test the exercises with at least one visually impaired student in order to foresee and eliminate avoidable mistakes or wrong assumptions. The facilitator should also be aware that different types of visual impairments may require different adjustments and preparation.</p> <p>2. Preparing the sessions plan & logistics</p> <p>The facilitator should be flexible enough to be able to pick from a list of games depending on the group – what challenges are presented within the group and are there exercises and games, which might be inappropriate (e.g. a close physical contact game in a mixed group with muslim and non-muslim boys and girls).</p> <p>The facilitator should make all possible efforts to observe the inclusion tips, to install the group agreement and again, especially in case of close interaction/contact games or physio-psychological discomfort caused by the loss of sight, to provide the possibility of “not playing” a certain game or simply observing the entire workshop. No child or adult can be completely certain about his/her reaction to activities in the dark. Even if they consider themselves quite capable of doing those, there might be surprises.</p> <p>Phase II: The actual drama workshops</p> <p>The facilitator may begin with a get to know each other circle. All participants announce their names individually. Then do the circle again, this time with name and gesture (or sound) – after each name+gesture</p>
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(or sound) the rest of the group repeats the name+gesture (or sound) synchronously. Then the name+gesture (or sound) is done a bit quicker, with synchronous repetition by the rest. Then the direction in the circle changes and this time the participants only do the gesture (sound) but very slowly. The rest need to repeat the gesture (or sound) with the same speed. Next we only pronounce the names very slowly and distinctly.

As far as the above opening and get-to-know-each-other exercise is concerned, the facilitator needs to put several important issues on the scales, before deciding how to approach it:

- if the group includes a participant or participants who are completely blind and would omit the gesture part entirely, the facilitator may replace the gesture with a distinct sound;
- if the group includes a v.i. student or students with some useful vision, the facilitator may decide to include some additional explaining or tactile demonstration of the gestures used (especially if only a small part of the gestures needs explaining) in a tactile manner;
- Whatever the decision and the scenario, the facilitator should be aware how important gestures are for the inclusion of people with v.i. and might use this or a specially dedicated exercise, for working on gestures together with the v.i. students in the school. Gestures mean little to them, however sighted gestures are an important part of “normality”. The facilitator should point that out to the group and probably also focus their attention on eye contact, as the two topics go hand in hand.

N.B. Where the group includes.

After this the participants may remain in the circle and share with one word how they feel on this particular day and in this particular setting.

Before commencing to the no-vision exercises, the facilitator can do a few extra warming up exercises.

For example “**pairs connect**”. The exercise is done in pairs. The facilitator calls out things that usually come in pairs and the couple needs to make a representation of these things with their bodies on the count of 10 seconds. E.g. bowl and spoon / shoe and shoe-lace / a musician and their instrument / a tree and a bird and so on and so on. This is a fast exercise. The facilitator should keep changing the pairs so that young people get a chance to work with as many people as possible. Every time when there is a change of partner, the young people need to introduce themselves and shake hands. After the exercise, they need to thank each other. This is particularly useful for groups that do not know each other as it helps to remember the names.

The exercise can go beyond couples and into larger objects – for example a dinner table, a bedroom, a family photograph, a giant

toothbrush etc. – involving larger groups of young people 3, 4 or even more, which transforms the exercise into “**the giant’s house**”. Each group again has about 10 seconds (with each next assignment time should be getting shorter) to form the object or group of objects, the only requirement being that all participants in a group need to be physically connected.

The above two can be mixed in an exercise, requiring participants to form pairs and do an object, then form groups of three persons with different partners and do another object, and so on, up to groups of 5 or 6. The facilitator gives quick instructions to the participants, shortening the time for execution, repeating the same objects for pairs, groups of three, groups of 4 and so, asking them to quickly find their partners and regroup, which helps build the theatre muscles of the group, the resilience of its members.

Now imagine doing the above with eyes closed – finding your teammates and recreating the shapes/objects, which were assigned. This can be the first exercise “in the dark”.

Then the participants may be asked to find a spot in the room, stand still and listen to the music that the facilitator plays for them. At one point they should all start walking with their eyes closed, paying attention not to collide painfully with other group members, just exploring the space, eyes closed, trying to follow the dynamics of the music and to feel the group. The facilitator can ask them to imagine they are in a forest, surrounded by sounds and smells and sensations. Or on a long beach with soft winds blowing from the sea.

After a while the participants are instructed to stop, eyes closed, and search for someone nearby – a partner for the next game. Each pair is given two 1 metre long bamboo **sticks**. The pair needs to balance those with the tips of their forefingers. The facilitator plays music in the background. The partners stand facing each other, balancing the sticks, legs firmly planted, slightly apart for good balance. The facilitator should ask the pairs to start slowly moving in space, first keeping the feet planted on the ground and when the pair is confident enough – the pair can also start moving around the room. Their purpose is to keep the sticks in the air with eyes closed, sensing when it is time to lead and when it is time to follow. There will be no spoken agreement as to who is leading and who is following. Understanding should come to the pair without discussions. The idea of the exercise is to explore all directions in space without using vision and to learn to partner with anyone.

Japanese greeting. After this exercise, the facilitator can ask the group to make a circle again. The conductor helps the group concentrate, feel as one, with eyes closed. The facilitator asks the participants to stand

straight and relax, as neutral as possible, listening closely to the rest of the group. The facilitator picks one member of the group and assigns them the role of the conductor. This conductor has to take a step forward and stretch out an arm (left or right) towards the centre of the circle and say loudly the vocal sound "HA". As the conductor starts this movement, the whole group has to attempt to do the same movement and sound in perfect synchrony together with the leader. Eyes closed. Then all participants return to their starting position, ready for a new try with a new conductor. If a conductor fails to make him/herself clear enough about their intention to make a move, the facilitator should allow them a second or third try, demonstrating how close the group moves to perfection by simply being still and attentive to all the others.

Paper storm. The participants are asked to create a circle again, each given a sheet of newspaper. There can be one person or several people sitting on chairs in the middle of the circle. All have their eyes closed and stand still while listening to the facilitator's instructions. The instructor tells the people in the circle that they need to create a storm with the sheets of paper they hold in their hands – they need to imagine how the rain starts slowly, big lonely drops falling (tapping on the sheet of newspaper with finger tips), then becomes more intense (tapping more vigorously on the newspaper), then gets really mad (crumple the paper and tear at it) and then slowly return to peace again – tapping, tapping more rarely, making one-off noises with the paper and coming to a stop. The idea for the people in the circle would be to feel themselves as a group – understanding the dynamics of the storm and producing it in harmony and synchrony – and for the person/people in the centre to experience something absolutely unique – a realistic storm produced with sheets of newspaper.

The workshop can continue with the **"trust pole"** exercise. Have 7-8 participants standing in a circle, in a close embrace. Participants take turns to go inside the circle. All have their eyes closed. The people in the circle start emitting a constant sound, while the person in the centre starts moving inside the circle, turning, relying on the support provided by those in the circle. The sound blanket formed around the person in the middle protects from external stimuli and fears. This safeness triggers trust in others and fosters the formation of the group and the trust in the group. The facilitator should be responsible for regulating the length of the experience inside the circle for each participant.

Trust games are an indispensable part of all theatre workshops/laboratories. These exercises improve the trust in oneself, in others and in the surrounding world. Switching vision off helps develop a greater self-presence, a greater sensitiveness and a better understanding of other senses. The training on "trust" in a protected environment such as a theatre workshop/laboratory, allows the

	<p>participants to focus on their individual behaviour, in order to turn it into a fundamental contribution (together with the behaviours of the others) for a conscious growth of the entire group.</p> <p>After the exercises, the facilitator should explain to the participants that they did not have the purpose of a simulation of blindness, but rather an intensification of other senses for achieving a different and more profound experience, which in a safe and regulated space is close to the way visually impaired (v.i.) people experience their environment. Demonstrating how a v.i. A person's other daily tasks are a great way to close the workshop – for example pouring a glass of water, knowing what is on your plate, using a white-cane to navigate the space and others. In the best case scenario, a visually impaired student leads some of these activities, together with or even completely replacing the facilitator. If the time allows it, after this bonding and awareness raising experience, a question and answer session can be organised in order for the classmates to be given a chance to learn even more about their v.i. fellow student. The v.i. student should be ready to expose him/herself and speak about things, he/she may have considered really personal, however, such “disclosure” is important for achieving inclusion, based on understanding, appreciation and acceptance.</p> <p>If more workshops are to be organised for the same mixed group of sighted and v.i. participants, the facilitator may use V.I.S.I.ON exercises (the link is above) or V.I.V.A. project exercises (see the list of sources) as well as exercises from the so-called sensory theatre labyrinth.</p>
MATERIALS & ADDITIONAL RESOURCES	Comfortable clothes and shoes, enough space, chairs, some props and scarfs if necessary and good mood, music player and speakers (for some of the exercises)
EVALUATION	<ul style="list-style-type: none"> • Does switching vision off stimulate understanding and awareness about life without one? • Have the proposed activities improved the inclusion of v.i. children in the classroom or among other groups of peers? • How does theatre enhance awareness and empathy?
SOURCE	<p>V.I.S.I.ON Erasmus+ project training programme: https://vision-erasmusplus.eu/telecharger/VISION_training_program_FINAL_EN.pdf</p> <p>Silverman, A. M. (2015) <i>The Perils of Playing Blind: Problems with Blindness Simulation and a Better Way to Teach about Blindness</i> b, JBIR: https://nfb.org/images/nfb/publications/jbir/jbir15/jbir050201.html</p> <p>V.I.V.A. Erasmus+ project training programme: https://www.viva-erasmusplus.eu/intellectual-output-setp</p>

ACTIVITY 5: The Problem Catcher

TITLE	"The problem catcher"
GOAL of the ACTIVITY	through the creative process to analyse a chosen youth problem and create a device that solves that problem.
CHALLENGE(S) to INCLUSION ADDRESSED	<i>Physical, behavioural, social, cultural</i>
ART DOMAIN	Collage, sculpture, drawing
DURATION	3 x 45 min.
STEP BY STEP INSTRUCTIONS	<p>1 lesson. (45 min.) The teacher presents the task. (5 mins) Divide students into groups of 5. Each team can come up with a name for their group. (5 mins) Selects an issue relevant to young people. (15 min) Compose interview questions. (20 min.) Lesson 2. (45 min.) Students take interviews from other group members. (15 min) When they return to their groups, summarise the information gathered. (15 min) Thoughts in the rain suggest a possible device to solve the problem. (15 min) Lesson 3. (45 min.) Using the information obtained, students create the name of the device and produce the device through various artistic means (drawing, collage, sculpture). (30 min) The groups present their devices and the principle of their "operation". (15 min) An exhibition of devices is held in the classroom.</p>
MATERIALS & ADDITIONAL RESOURCES	Drawing tools: pencils, markers, paper Tools needed for sculpture: boxes, paper, plastic bottles, glue, scissors, adhesive tape. Tools needed for collage: paper, magazines, scissors, glue.
EVALUATION	(3 questions related to the GOAL: Has the goal been achieved or not? To what extent?) <ul style="list-style-type: none"> • What problem has been chosen for young people? • How did the groups work? What was easier, what was harder? • How can art and creativity contribute to solving life's problems?
SOURCE	adapted from <u>High School art lesson by Joe Fusaro: Advocacy to Action (davisart.com)</u>

Challenge to Inclusion: COGNITIVE

ACTIVITY 1: Classroom Patchwork

TITLE	Classroom Patchwork
GOAL	<p>The objective is to provide students with an opportunity to create a visual and artistic representation of something significant or important to them . This is done by getting each one to create a single square of a patchwork quilt. It highlights their individuality and their talents and is an opportunity to share and be proud of something special about them. Students then learn something significant about each of their classmates and by combining all of the squares together, students feel a stronger sense of belonging and inclusion in their class. This activity is appropriate for working towards the inclusion of students with intraindividual variations and is a great way for participants to improve their social interactions and enhance their levels of empathy.</p>
ART DOMAIN	fine arts
DURATION	90mins
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. Teacher/facilitator explains that students are going to be given a square of cards. They can design it however they want, taking inspiration from something that is important to them or something special about themselves. 2. Students are each given a square of cards and provided with a variety of equipment that they can choose from for the design of their square. The square can be as embellished or as simple as the students deems appropriate. 3. Each student can then briefly present their square to the group to explain its significance. 4. The squares are then taped together and displayed in the classroom as a visual reminder of the beauty and diversity within the group. 5. Students reflect on the significance of the activity and how both the similarities and the diversity of the class make their group special.
MATERIALS & ADDITIONAL RESOURCES	<p>1 square of card per student tape Variety of arts materials to provide options for students (paints and brushes, colouring pencils, glitter, stickers, paper for collage, drawing pencils, ink and stamps, calligraphy pens, string etc)</p>
EVALUATION	<ul style="list-style-type: none"> • Has each student created a visual representation of something of significance to them? • Has each student briefly shared the significance of their artwork with their classmates? • To what extent do students feel closer to their classmates and

	more included having participated in the activity?
SOURCE	Adapted from https://inclusiveschools.org/wp-content/uploads/2015/09/Student_Connection_Activities_and_Icebreakers.pdf p.14

ACTIVITY 2: Theatre Class/Theatre Studio

Title	Theatre class [grades 11–12] Theatre studio [grades 9–11-12]
Goal of the activity	<ul style="list-style-type: none"> • Advanced control of focus/ development of ability to concentrate; • Development of articulation and the vocal apparatus; development of the skill and art of the use of voice; • Memory training; • Creativity training; • Self-perception and expansion of personality boundaries; • Leaving one's comfort zone; • Development of ability to improvise and to be AT THE PRESENT MOMENT;
Challenge(s) to inclusion addressed	Social and cognitive challenges.
Type of art	Performative arts: events of public performance, most commonly taking place in the theatre (theatre and mimics).
Duration	90 minutes per week 135 minutes per week 45–90 minutes per week
Instruction step by step	<ol style="list-style-type: none"> 1. Meeting in a close circle; 2. Naming the state one is today and an 'overview' of the week (psycho-emotional diagnostics of the group); 3. According to the state the students are in on THAT PARTICULAR day and their energy levels, 'the corresponding route is taken'; 4. Warm-up exercises: <ol style="list-style-type: none"> a. Exercises for the vocal apparatus; b. Exercises for the entire body; 5. Further activity (based on the state of the students on THAT PARTICULAR day): <ol style="list-style-type: none"> a. Improvisation exercises; b. Exercises of devising a character; c. Development of an etude on a selected topic; d. Extended acting and psychological exercises; e. Exercises of movement on the stage; f. Psycho-dramatic exercises; g. Imagination training exercises; h. Memory and attention control development exercises; i. Relaxation and visualisation exercises; 6. Discussion of the performance of an exercise or their group (praise/observations); 7. Reflection.

Materials and additional resources	<p>Creative use of the surrounding spaces:</p> <ul style="list-style-type: none"> Chairs; benches; table; stage; lighting; <p>Music:</p> <ul style="list-style-type: none"> Classical; instrumental music required for exercises; music suggested by the students; <p>Additional resources required for exercises:</p> <ul style="list-style-type: none"> Yoga mats or rugs/ floor covers (when performing relaxation and visualisation exercises);
Evaluation	<p>1. Which of the skills were being trained/supported with this activity?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Better control of focusing/ development of the skill of getting concentrated; <input type="checkbox"/> Development of articulation, the vocal apparatus and the art of sound propagation; <input type="checkbox"/> Memory training; <input type="checkbox"/> Creativity development; <input type="checkbox"/> Self-cognition and expansion of personal boundaries; <input type="checkbox"/> Leaving the comfort zone; <input type="checkbox"/> Development of ability to improvise and to be AT THE PRESENT MOMENT; <p><input type="checkbox"/> The students' ability to concentrate improved, their speech became clearer, the articulation of speech and the clarity of idea expression improved. Their memorization skills were upgraded, and, in the course of exercises, they became better at learning sequences of events. Also, they developed a more creative look at their solutions taken on the stage as well as in real life. They got to know themselves better; their improved self-awareness allowed them to verbalise their real wishes, aims, objectives and desires. They managed to leave their comfort zone and do actions which are uncommon (from the first glance) while performing exercises. They managed to be better relaxed, and became more open-minded when in the group. Also, they shared their real-life experiences (both positive and negative ones).</p> <p>2. Did this branch of art help students experience involvement?</p> <p><input type="checkbox"/> students willingly get involved in the process of exercises or clearly outlined tasks; if something is unclear, they bravely ask and seek to perceive what they are expected to do in the course of theatre classes.</p> <p>3. Was attention directed towards skills and positivity?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Attention is systematically focused on the skills and abilities of the students; their development is expected to be tender and gradual, step-by-step, in the course of classes, as a process; <input type="checkbox"/> After each exercise or a set of exercises, a brief discussion is held regarding the way one feels, what was easy or hard. It is concluded with praises and remarks.
Sources	<ul style="list-style-type: none"> Personal experience stemming from the BA studies of acting, documents and other materials accrued during lectures; materials of tasks performed in the course of studies;

	<ul style="list-style-type: none"> • Books: <ul style="list-style-type: none"> ○ K. Stanislavski's, <i>Aktoriaus saviruoša</i>, 1947, Valstybinė grožinės literatūros leidykla; ○ L. Petit, <i>The Michael Chekhov Handbook: For the Actor</i>, 2009, Routledge; ○ H. Guskin, <i>How to Stop Acting: A Renown Acting Coach Shares His Revolutionary Approach to Landing Roles, Developing Them and Keeping them Alive</i>, 2003, Faber & Faber; ○ D. Vaigauskaitė, <i>Balso lavinimo technika</i>, 2007, Klaipėdos universiteto leidykla; ○ A. Bola, <i>Games for Actors and Non-Actors</i>, 2003, Routledge; ○ K. Johnstone, <i>Impro for Storytellers</i>, 1999, Faber & Faber; ○ D. Brulé, <i>Tiesiog kvėpuokite</i>, 2017, Mijalba.
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ACTIVITY 3: Writing a Poetry Book with Background Music

TITLE	Writing a poetry book with background music
GOAL	To write a poetry by activating emotions and thoughts
ART DOMAIN	Turkish-Literature
DURATION	40 minutes

STEP BY STEP INSTRUCTIONS	<ul style="list-style-type: none"> -The class sits back in silence. -Everyone is asked to close their eyes and dive into the world of dreams, for which the background music will be played soon. -When the background music is over, everyone is asked to open their eyes. - All students want to say one word about how they feel in turn. -The words are written on the board. -Background music is turned on again. -Students are asked to write a poem with the word or words they choose. -Background music plays throughout the event. -Every student who finishes his/her poem reads his/her poem to his/her friends accompanied by background music. -The poems of those who read their poems are taken and bound as a book.
MATERIALS & ADDITIONAL RESOURCES	<p>Plain paper blackboard-pencil Background music</p>
EVALUATION	<ol style="list-style-type: none"> 1. Were your emotions activated while listening to the music? 2. Did the words written on the board made you want to write? 3. Have you discovered that you have a talent for writing poetry?
SOURCE	-

ACTIVITY 4: An Inclusive Mural Art Project

TITLE	An inclusive mural art project
GOAL	Support the integration of students, experiencing challenges and making them seen and known by the entire school community.
ART DOMAIN	Visual art
DURATION	60 minutes per session for a minimum of 8 sessions
STEP BY STEP	The guiding principles, which should be observed by educators, working with classes or groups with students, experiencing challenges, should

INSTRUCTIONS	<p>include:</p> <ul style="list-style-type: none"> • high expectations towards all participants • promotion of communication competences • application of the principles of Universal Design for Learning • selecting and using appropriate accommodations for different learners • targeting the instruction and monitoring/recording students' performance <p>The proposed series of activities cover all of the above and represent a combination of several different good practices, both from within and beyond the InCrea+ collection.</p> <p>The proposed series of activities are intended for supporting the inclusion of students experiencing various challenges. Where specific recommendations or tips are given, relevant for a certain challenge, the respective challenge will be specifically listed.</p> <p>Phase I: Preparations</p> <p>Setting up the group. Up to 20 students, if the project is organised as an extra-curricular activity, or a full class, where the project runs as a part of the curriculum.</p> <p>Evaluating the individual needs and constraints of the students in the group based on all challenges or at least the obvious or known ones. Making a list of exercises and activities, which can be offered to the group, in order for all children to feel accommodated and unwanted incidents to be brought to the minimum.</p> <p>Organising the list, possible sources and funding for the necessary materials. In this case we specifically propose a sufficiently large sheet or several sheets (if the mural will be more than one) of Lexan polycarbonate. This particular material, which is offered in a perfectly transparent form, is 250 times stronger than glass, extremely durable and is a perfect painting surface for acrylics. The Lexan sheet can be painted on the backside, so that the paints would not be exposed to scratching or other damage and would also allow repainting with different images at whatever intervals the school decides to carry out the project. The other materials necessary for the mural itself are the paints, but only get them after you know what colours will be needed, and brushes. For the process of building skills and creating a mural concept will be necessary various drawing, collage making, sketching, cutting, glueing, etc. materials.</p> <p>Content-wise preparation with an ability and diversity awareness lesson, which will have the objective of sensitising students on different abilities and diversity. Might be particularly useful in groups that have not worked together before, in classes that are integrating students with disabilities or other challenges. The awareness lesson is not a compulsory activity. The teacher can decide whether to organise it or not, depending on the composition of the group and whether they have been previously sensitised on the matter.</p> <p>Content-wise preparation may also include visual materials, stories from all over the world, from various ethnic groups, religious groups, indigenous people, parts of lessons (history or geography or geometry) –</p>
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all depending on the composition of the group (in case of migrant children in the group, or children from a minority) and the specific challenges (exclusion due to learning difficulties, cultural reasons, etc.), which the teacher would like to address with the activity.

Phase II: Building artistic skills, an inclusive community and a mural concept

Activity 1 (one session): Ability and diversity awareness lesson

The lesson can include:

- Explanation about what diversity is and what disabilities are, as well as the fact that there is a huge variety of disabilities.
- Show a video about different disabilities.
- Discuss dos and don'ts for how to interact with and respect people with disabilities.
- Discussing how important it is to search for the abilities and for the commonalities rather than the disabilities and the differences.

Here are several videos about different challenges, such as autism, Asperger, deafness, dyslexia:

<https://www.youtube.com/watch?v=mtRYKjucDHk>

<https://www.youtube.com/watch?v=rbgUjmeC-4o>

<https://www.youtube.com/watch?v=vtrHla0RkAo>

<https://youtu.be/B4frsp-rR6c>

<https://youtu.be/zafiGBrFkRM>

Suggestions for dos:

Talk and communicate with the person like you normally do with everyone else.

Behave normally around them.

Talk about what they can do.

Tell them "no thank you," or "please stop, I don't like it when you do that " if they are doing something that you dislike or is socially unacceptable.

Ask if they need help, and offer assistance only if it is needed.

Learn from everyone, including people with a disability.

Suggestions for don'ts

Don't talk to the person as if they are younger than their actual age.

If they have an assistant, don't speak to the assistant. Speak to them directly.

Don't point, laugh or stare at, ignore, or make fun of people who are different.

Don't focus your attention on what a person can't do.

Don't assume that a person needs help. It is important that they learn how to do things on their own and usually are perfectly able to do much more than what others presume.

Don't think you can't get help or learn from a person with a disability.

Activity 2 (it may include 2-3 sessions): Learning the hi/story

As a result of this activity the students will be able to discover and understand the events, which have been selected as the focus of the mural work; utilise their bodies to imitate various characteristics of central objects, which are a part of the selected event and use creative movements to explore the event.

Each session should start with warming up exercises, which the teacher can change session per session. Some ideas include:

- Students stand in a large circle. They are asked to stretch way up high and go down as low as they can manage
- The students are asked to move around the room “as if” – as if they were 70 years, as if they were in love, as if they were really sad, as if
- The students are asked to move around the room and again stretch as far as possible using all directions of movement – left, right, up, down, back and front
- Do brain gym by gently tapping from head to toes (fingers, then hands)
- Brain dance, split your body in half (top/bottom and left/right), only move one side at a time, e.g. if you split yourself top/bottom you make all necessary efforts to only move either your lower (waist down) or your upper body. If the split is vertical, you either move only your left arm and leg or your right arm and leg.

Before commencing with the focused mural art conceptualising activities, the teacher can dedicate several sessions to presenting the story, which the mural would be organised around. Following the UDL principles, the children should be provided with different stimuli – the story will be told to them, they will be able to read it themselves or to see images from it, they will be allowed to move and to recreate with their bodies, without speech, different shapes and structures that are a part of the story in order to gradually internalise all its elements. The teacher can use movement, dance, performance, art integration, access to different materials and ways for creative expression and will thus make learning fun for all the students. At the same time being mindful of the needs of specific group members. The teacher should also use music. Not necessarily classical music. Children’s favourite songs can be used as motivation and reward for dedication, good behaviour, staying focused and tasks completed.

Desks should be available in the room, so that students that need to have their space and distance from others, will have this possibility.

Activity 3 (it may include 2-3 sessions): Mural concept creation

As a result of this activity the students will be able to create a visual representation of the event, which the mural will be based upon.

Have the students act out the different elements of the event, which will be in the centre of the mural, in order to remind their bodies what has already been practised and get ready for creating the visual representation.

Have the students act out the entire event.

Students then visualise the event, closing their eyes and envisioning what happened. Then the students will be asked to select a part of the event or an aspect they want to make a painting of. The students can be asked to make an imaginary painting in the air with their fingers and outline what they see in their minds into the air — music should be playing in the background. Then the students can be given a large sheet of paper, pencils and crayons.

What did the event look like? Students are encouraged to sketch their ideas and share them with the rest of the class/group. The teacher

	<p>should inform the students that the outline of the mural will be based on all the students' contributions.</p> <p>After the students are ready with their contributions, the teacher goes through all the works and selects the elements to integrate in the mural. These should be passed on large sheets of paper and then transferred on the Lexan sheet, bearing in mind that the image will be on the inside of the Lexan sheet so it needs to be rotated.</p> <p>N.B. If the group includes students with impaired vision, they can be involved in the conceptualising of the mural. If the school has access to a 3-D printer, a 3-D model of the mural concept can be prepared for them so that they can actually "see" it. This model can remain on display next to the mural itself for further referencing of other students with v.i. If the school has no access to a 3-D another type of 3-D model can be prepared as a part of the visual art activities. The v.i. students can participate in the process.</p> <p>When the mural outline is ready, the teacher selects the date/s on which it is to be painted by the group of students. This should be coordinated with the school agenda and the headmaster. The place where the Lexan sheet mural is to be fixed should also be fixed. The colours necessary will be known already, so the teacher can order the acrylics to be used for the mural.</p> <p>On the chosen day, the students will be advised on what and where to paint and will be given the materials necessary.</p>
MATERIALS & ADDITIONAL RESOURCES	<p>For preparatory artistic tasks: tempera or watercolour, cardboards, colored paper and cut out ready elements, glues, scissors, modelling clay and plasticine, decorative elements for applications, laptop with speakers, music without lyrics for the background.</p> <p>For preparing the mural: large sheets of paper, crayons, pencils, laptop with speakers, music without lyrics for the background.</p> <p>For the mural itself – a Lexan sheet or several sheets – acrylics, brushes.</p>
EVALUATION	<p>(3 questions related to the GOAL: Has the goal been achieved or not? To what extent?)</p> <ul style="list-style-type: none"> • To what extent are students with various challenges included in the mural workshops? • What attitude and relations changes are observed among students with various challenges? • What performance, education advancement changes are observed among students with various challenges?
SOURCE	<p>Good practice: „Art activities with teenagers from a Center for children with disabilities „St. Vrach“, proposed by Irina Apostolova, e-mail: apostolovairina@gmail.com</p> <p>Valentino, Desiree (2016) <i>Using Fine Arts to Implement Inclusive Education: Inspiring the School through a Schoolwide Art Project</i>, University of Montana</p>

ACTIVITY 5: Art Chest

TITLE	Art chest
GOAL of the ACTIVITY	To develop children's empathy and to form correct social and moral attitudes and appropriate relationships. Develop children's imagination and creative ingenuity. Peer integration in the classroom, especially students with special needs.
CHALLENGE(S) to INCLUSION ADDRESSED	Cognitive and social.
ART DOMAIN	Drama
DURATION	2 lessons in a row: 90 min.
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. Relaxation exercise. Students sit in a comfortable circle. Close their eyes. Listen to quiet music and read the text. 2. Discussion in progress. Students are asked: What did you hear? What did you imagine? What did you feel? 3. Students in the class are divided into pairs randomly. 4. Each member of the couple shows certain movements with the help of their body and the friend of the couple has to repeat this action. After that, they switch roles. 5. Discussion in progress. Students are asked: How did you feel? What were you thinking at the time? 6. 4 paintings by Baroque and 2 Renaissance and 2 contemporary artists are selected. 7. Students choose one picture and present it with the help of a sculpture. 8. Students are divided into groups of 4. 9. Each group selects 2 pictures. 10. The groups present the performance based on those picture plots without words. 11. Discussion. How did you manage to recreate the character of your artwork?
MATERIALS & ADDITIONAL RESOURCES	Computer, multimedia, recording of relaxing music, text developing imagination.
EVALUATION	<ul style="list-style-type: none"> • Did students collaborate in groups? • What was easy, what was harder? • Did you manage to convey your philosophy of life?
SOURCE	https://soundcloud.com/user-349444234/sets/ramyb-s-sodas http://www.google.com/culturalinstitute/project/art-project?hl=pl

Challenge to Inclusion: BEHAVIOURAL

ACTIVITY 1: Batik: Painting on Silk

Title	<p>“Batik: painting on silk”</p> <p>Cycle of classes: “Whispers of silence on silk”.</p> <p>Topic of the class: Abstractionism</p>
Goal of the activity	<p>Aim: to involve into the creative process the student with special needs when working in a team of four students on the grounds of the principle of mutual assistance and cooperation. The criterion of success is the positive spirit of work in a very small group when adhering to the perfectly clear course of work and the subtleties of the employed technique. 14 students attend one class of technologies; they are invited to split into groups, and three groups are thus made. The student with special needs is usually extremely reserved in the classroom; he has issues with communication - yet he works in one of the groups. The topic of the class is discussed, the sketch is prepared, the ways of pouring and laying paint on silk are elaborated and tried out on small-scale works (sketches). The student with special needs is involved in the creation of a collective picture, and he works under supervision of more skilled students of the group.</p> <p>When applying the technique of painting on silk, the student with special needs calms down as the technique itself serves as a pacifying therapeutic means which helps self-expression and develops behavioural and social skills.</p>
Challenge(s) to inclusion addressed	Behavioural and social challenges
Art domain	Painting on silk
Duration	45 minutes
Instruction step by step	<p>Step 1. The non-traditional method ‘You can create’ is employed. This unique highly involving method not only allows but also promotes inventive management of the process of one’s colour and space-based self-expression. The key principle when starting creative work is by highlighting the slogan ‘I CAN’ and the response to the questions Who? What kind of? When? Where?</p> <p>Step 2. Analysis of the theoretical part.</p> <p>Step 3. Application of the technique of painting on silk; selecting of either of the two techniques of laying the paint; a minor trial of the use of silk for painting.</p> <p>Step 4. Fixing silk onto the frames, preparation of the paint and the</p>

	<p>frame, mixing of colours. The student with special needs was a boy, and he could assist the girls of the group to stretch and draw silk onto the frames, which is a way to feel better.</p> <p>Step 5. Design of the outlines of the picture.</p> <p>Step 6. Development of colour solutions when applying the already tested methods of painting on silk. Paint is poured and laid on the surface.</p> <p>Step 7. Discussion on the process of work.</p>
Materials and additional resources	<p>3 wooden supports sized 1 metre*1 metre; pins for fixing silk firmly.</p> <p>3 metres of natural silk.</p> <p>Silk paint, 6 contours, 14 brushes, 3 small vessels for water. An ironing board, an iron, tissues.</p>
Evaluation	<p>The objectives of the activity were achieved:</p> <ol style="list-style-type: none"> 1. In the process of creative work, a relatively rare technique was being employed, and methods of spreading the paint which are common only in this particular technique were being used. 2. Work in small groups was successful, and this choice was justified. 3. A student with special needs whose pace of work is slower than average was involved. cooperation was established, and this student received assistance. 3. Skills of mutual trust, independence, cooperation and involvement were being practised. <p>This form of art helps to experience inclusiveness. Painting on silk works as a therapy as this is painting on a natural material which is totally soundless and devoid of resistance. It trains concentration and focus and helps to pursue one's objectives by following clearly outlined landmarks. Attention was focused on the skills and the positivity of the process of creative work.</p>
Sources	<p>Materials of seminars</p> <p>Aušra Lavickienė</p> <p>ausralavickiene8@gmail.com</p>

ACTIVITY 2: House of my Imaginary Hero

TITLE	House of my imaginary hero
GOAL	It is aimed that the students will learn that the act of architectural design is the process of creating a space that starts with the need for shelter and to raise awareness about the different functional structures around it.
ART DOMAIN	Design

DURATION	40 minutes + 40 minutes
STEP BY STEP INSTRUCTIONS	<p>1-They are asked to imagine a peaceful place with their eyes closed for the hero or the character based on a novel, fairy tale, play or a poem that is determined by the students .</p> <p>2-Motivational questions are asked; such as where or in what place do you want your hero to live etc. hero live. This helps students to develop their imagination and creativity while helping to increase their communication skills in the mother tongue.</p> <p>3- Guidance can be given to follow a certain sequence for the working stages. Topics to be encouraged by students are:</p> <ul style="list-style-type: none"> • Determination of physical characteristics for the character • Determination of basic needs • Designing a place or structure in line with the expectations of the hero, based on the scenario to be created for the relationship of the user, place, weather conditions, environment (inner city, outside the city, forest, mountainous, desert, polar, etc.), colour, emotion. • Creation of an original architectural design for the hero of dreams that matches his personality. <p>4- It is explained that the works can be designed in two or three dimensions, and after the basic features and expectations for the character are determined, the design can be started with the sketching stage.</p> <p>5-Students are encouraged to consider factors such as texture, colour, lighting, material, proportion and form in design.</p> <p>6-After completing her work, the student can ask his/her teacher to check it.</p> <p>7-The works are exhibited in the classroom.</p> <p>8-Students are asked to express their thoughts about their work. During these exchanges, it is emphasised how the values of responsibility and honesty affect their work.</p> <p>9- They are asked to explain which work they like and why, apart from their own work.</p>

MATERIALS & ADDITIONAL RESOURCES	.White drawing paper, •Scissors, • Cardboard, •Glue, • Felt pens, • All kinds of waste materials and colored cardboard
EVALUATION	1.What is the venue? 2.What is the structure? 3.What is the furniture?
SOURCE	The book of Technology Design

ACTIVITY 3: All-Inclusive Music Ateliers

TITLE	All-inclusive music ateliers
GOAL	Improved inclusion and socio-academic performance of students experiencing various challenges through activities based on music.
ART DOMAIN	Performance art
DURATION	<p>A regular weekly after-class activity with sessions of 40 to 60 minutes, depending on the exercises/tasks planned for each session, the available time-slots and the profile of the group.</p> <p>The suggested duration does not include the time necessary for preparations.</p>
STEP BY STEP INSTRUCTIONS	<p>Phase I: Preparations</p> <p>1. Forming the groups and evaluating the members' needs/requirements</p> <p>The music atelier facilitator should review the applications of interested students and form groups of 8 upto 12 children. It would be great if the composition of the groups can remain relatively unchanged throughout the period of implementation, so that the children can build bonds within this micro network and the teacher can organise the activity schedules with a certain level of certainty as far as the profile and the needs/requirements of the group members are concerned.</p>

Evaluation of the profile of the participants needs to take place simultaneously with the formation of the groups, because, when the number of applicants is quite high and the groups will be more than one, the teacher should assign students to one group or another based on their special needs, existing relations, skill levels, etc. The group needs, requirements and abilities will be a collective representation of the needs, requirements and abilities of each individual member.

2. Preparing the sessions plan & logistics

Depending on the group profile the teacher can now proceed with organising the **sessions plan for the music exercises/games/activities** to be implemented over the school term or year and the **list of necessary materials and equipment** for each session that will need to be secured. Involving a co-facilitator might be extremely beneficial for the purpose of monitoring the process better, assisting children that may require some help and following up on evaluation.

When shaping up school-term or the annual sessions plan, the teacher may wish to consider the following:

Inclusion needs of students experiencing or at risk of experiencing social and socio-economical exclusion. The majority of music focused topic-sensitive workshops, providing all the materials, instruments, venue and professional facilitation, as is the InCrea+ good practice “Music ateliers”, respond to and cater for the inclusion of students experiencing the exclusion in question. When all the materials necessary for the activity, which is planned, structured and delivered by a professional facilitator, are secured by and are provided for use within the school – the “what” and the “where” are covered. The “when” does not require additional efforts or investments from the parents, on the contrary, it provides them with extra time for work or family related activities, as the child stays occupied at school. There is no limitation to the “who”, especially if the children involved are not in or at risk of being in any other exclusive situations, because the language of music is a universal one and lifts boundaries to communication. The “how” for this group is not as complicated as it can be with other groups, where cognitive, physical or behavioural challenges may impose different requirements.

Inclusion needs of students experiencing or at risk of experiencing cultural exclusion. These can be children from minorities, children who do not speak the local language, children from different countries and/or religions. When such students are included in the group, the teacher will need to step beyond the comfort of her/his own cultural bubble and expand her/his knowledge and skills to include an understanding and appreciation of students’ cultures. Some of the music workshop sessions should be used for transferring this understanding and appreciation to the other members of the group, thus facilitating the inclusion of these “culturally different children” and even their “culturally different” families.

Inclusion needs of students experiencing or at risk of experiencing exclusion due to physical challenges:

inclusion happens when a child, regardless of any deviations from certain norms, is equally involved in the activities taking place, contributes to the common product, is seen as a valuable human being and is appreciated by its peers and other members of society. For most children and youth though, especially those who are mentally preserved, this inclusion needs to be earned, not granted. For the feeling of self-fulfilment to be guaranteed, the teacher may make the effort to understand what musical instrument a child with a certain physical disability is best at, support them with some lessons for skills improvement and give them the leading position for certain occasions or certain parts of a performance. When the child is not in a leading position or is just practising, it can be given the chance to experiment with other accessible instruments. For students with various musculoskeletal disorders, percussion is indeed one of the best music instruments to use. Students with visual disabilities have no limitations as to what instruments they can play.

Inclusion needs of students experiencing or at risk of experiencing exclusion due to cognitive challenges:

music-based activities do create good conditions for inclusion of cognitively challenged children, considering that the language of music (and visual arts for that matter) is universal and can be particularly beneficial for facilitating expression. If the activities planned for the day require any reading or writing or speaking, for student/s with learning difficulties or various speech impediments, this can be replaced with drawing, playing, singing or dancing or doing the task in collaboration together with another student, who can act as a peer-supporter.

Inclusion needs of students experiencing or at risk of experiencing exclusion due to behavioural challenges:

children with behavioural challenges need to be offered activities that do not lead to extremities, where the behaviour is known to flip to non-socially acceptable manifestations, which may require:

- rescheduling the activities for periods when there is a student's window period for best success and least frustration - a nervous outburst would present the child unfavourably and will force the teacher to invest time and energy in handling exceptional situations (so the answer to the "when" question here may require some more consideration on the part of the teacher and good level of information on any medications, the time of taking them and the effects they may have on the student's performance and/or behaviour during the different times of the day).
- do not take for granted that the information is remembered, repeat expectations and make as many rehearsals as necessary for the purpose of encouraging short-term memory;
- make a plan, share this plan with the students in advance and follow it strictly, making sure that it includes FIRST, NEXT, THEN, FINAL (particularly important for students with AD/HD);
- begin with and revisit as many times necessary the topic of

appropriateness and inappropriateness (directly related to not taking for granted that information is remembered and to pursuing the achievement of socially acceptable behaviour);

- state and repeat connections and the logic behind the activities proposed (children experiencing such challenges need to be provided constant referencing to “what” we are doing and “why” we doing it);
- define benefits of completing a task.

The hereby listed suggestions would be beneficial for any general group of participants, but they are particularly important when children with special needs are included.

If the group includes one or more children with behavioural challenges, the activities need to be adapted to their needs, which differ from case to case. However, the list of pros for using music for and with children experiencing behavioural, as well as other challenges (learning difficulties, speech disorders, etc.), is certainly much longer than:

- music is known to develop emotional understanding as well as encourage empathy and communication;
- it helps children to develop feelings of connectedness and empowerment;
- it helps students with special needs learn to and actively participate in ways that go far beyond the auditory and visual ones used in traditional classroom settings;
- related to the above, music-facilitated or music-accompanied learning is as effective as it is because music is a multi-sensory experience – it is kinesthetic, it uses the child’s hearing and vision and thus provides a whole-body experience;
- for many children for whom speech represents an enormous challenge, music plays a key role in eliminating the barriers to verbal expression;
- unlike other inputs, children with disorders from the autism spectrum process music in the same ways as children without such disorders, which improves language and social abilities in the first group (Sharda et al, 2018).

Inclusion needs of students experiencing or at risk of experiencing exclusion due to giftedness or talent challenges: extracurricular activities of this type can provide students experiencing giftedness or talent exclusion challenges a chance to express themselves without judgement, mockery or bullying. Entering into a safe and accepting environment that includes peers and educators can help a gifted/talented child to work with greater confidence and expand its potential. Such students can be given additional tasks or roles that challenge them to think and act further than the rest of the group.

Teachers undertaking the task to organise inclusive music ateliers should be aware that it is very rare that a child experiences only one of the listed challenges. Such cases are exceptions. It is frequent that families with children with disabilities for example experience dire straits financially (socio-economic challenges on top of the physical

challenges), due to the high costs of different therapies and/or the impossibility for income to be generated by both parents and/or the fact that often families with challenged children are single-parent ones and so on and so forth. It is not a simple task to respond to all needs and requirements, but the closer one gets - the greater the satisfaction.

3. **Making sure that the music workshop room is accessible and orderly**

When a group includes students with special education needs, the teacher needs to **make sure that the music workshop room is accessible and orderly**, so that safety and optimal performance are secured. Considering that accessibility is not only physical, the teacher needs to organise the sessions in a way including:

- clues and repetitions to facilitate the memory and understanding reinforcement with students with various learning disabilities
- use short sequences, rotate exercises
- present materials in a multi-sensory mode
- have an array of activities, which can be used for helping students with various neurological deficiencies to manage impulsive responses, stay goal oriented as well as resist distractions

Summing it all up, the teacher needs to make sure that the student's physical and psychological needs to belong, to make choices, to have fun and to express themselves are catered for in the music workshop room.

Phase II: The actual music ateliers

1. Kick-off with the sessions, maintaining regularity concerning group size and composition (8 to 12 children, unchanged members), duration of the meetings, day of the week. Start each session with a sharing circle in order to understand how everyone is feeling as well as whether certain disruptive events have taken place and might be affecting someone's attention or performance during the session.

2. Before the start of each session consult with the list of materials and equipment necessary, make sure the music equipment is ready and functioning (do your microphone and music system function, do you have all the tunes and videos you have planned to use during the session, if you will be using music instruments - keyboard, percussions, etc. – are they available and functioning; if you or the students need to dress up or make up – do you have what is needed; if you will be drawing or making collages, do you have the clippings, the drawing tools, the paper, the cutting and glueing items necessary; etc.)

3. Depending on the topic of the day and/or the ateliers schedule you have predefined, carry out the planned exercises/games/activities.

Ideas for activities/games:

“Drawing music” - the teacher prepares a music performance that will be listened to. The children will be asked to paint while listening. They should have a block of paper, colored pencils, crayons or water colours.

“Music and musical instruments of the world” – the teacher prepares with musical pieces and traditional dances from a selected country or region of the world, securing also a typical local instrument, which the students can try out. If for example the topic is music and musical instruments from Peru, the teacher can try to find an actual charango to demonstrate in addition to recordings of indigenous people playing it. If there is a student from Bulgaria, experiencing cultural difficulties in a foreign country, the teacher may provide a bagpipe or a fiddle-type instrument called gadulka.

“Season- and event-focused activity” - the teacher organises ateliers focused on topics selected in correspondence with the seasonal specifics, the educational programme and important events, characteristic for the region and the country (for example before Christmas the students illustrate, sing or perform Christmas songs and melodies, dance specific dances and prepare Christmas concerts).

“Culture calendar” - in a culturally varied class, the teacher can create a motley culture calendar with celebrations and festive occasions from all the native regions / home countries or ethnicities or religions students belong to. According to this calendar, the teacher can assign the task of preparing a small demonstration to the students, whose day is “celebrated” at the school – this can work for students at 4th or 5th grade and above. Requesting parents’ support would further the inclusion through the involvement of another generation in the school community activities.

“Stories and masterpieces of famous musicians, experiencing various challenges” – the teacher can prepare with materials – curious facts, stories from the lives of and examples of the musical genius of different famous musicians, who experience some kind of challenge (behavioural, physical, cognitive). Some examples, which can be used:

- Role models with physical disabilities: Itzhak Perlman, violinist; Thomas Quastoff, bass-baritone; Ronan Tynan, tenor; Leon Fleisher, pianist.
- Role models with sensory disabilities: Dame Evelyn Glennie, Stevie Wonder, Ray Charles, Andrea Bocelli, Brian Wilson.
- Role models with autism: composers Donna Williams, Hikari Oe and performers Thristan “Tum-Tum” Mendoza and Glenn Gould.
- Role models with emotional behavioural disorders: John Ogdon, award winning pianist, who was the subject of the BBC 1981 movie virtuoso based on his biography and his losing fight with

	<p>mental illness and manic depression; Charles “Buddy” Bolden, Thelonious Monk and Jaco Pastorius, the late great pianist and pedagogue Vladimir Horowitz, who experienced a psychosomatic illness.</p> <ul style="list-style-type: none"> - Role models with learning disabilities and attention deficit: the twice exceptional Albert Einstein, the scientist who changed the world through the theory of relativity, was also a passionate musician and an accomplished violinist. <p>“Particular skills development” sessions, beneficial for various cases, could include practising (playing, singing, dancing) songs, which support the children in learning specific skills or notions/concepts and/or have an uplifting effect on the group, getting them in the mood to work and have fun. This would require the teacher to do a selection of such works, based on both the individual educational plans of the children with special education needs, but also the needs of the rest of the group, which also requires them to be challenged with new skills and experiences.</p> <p>Regardless of the session focus on developing certain skills, which might be problematic for special education children, musical/rhythmic intelligence is organically basic and appealing to all, so the sessions will be attractive and inspiring for all the other participants.</p> <p>4. Each session should end with a closing feedback activity, in which each student can say how they feel at that point, compared to how they were feeling at the start of the session. The teacher should record or write down the students’ comments and ask them further questions as to what they liked the most, what they would love to repeat and what they could skip.</p>
MATERIALS & ADDITIONAL RESOURCES	<p><i>Music – technical means and the musical performances/masterpieces (audio and video files), which are to be used for listening, dancing to and singing/playing;</i></p> <p><i>Microphones and Music System; Keyboard; Children Percussion Musical Instruments;</i></p> <p><i>Drawing blocks of paper, colored pencils, crayons or water colours.</i></p> <p><i>Suitable shoes or clothes for dancing;</i></p> <p><i>Costumes or special types of instruments for multi-culti activities.</i></p>
EVALUATION	<p>(3 questions related to the GOAL: Has the goal been achieved or not? To what extent?)</p> <ul style="list-style-type: none"> • To what extent are students with various challenges included in the music workshops? • What attitude and relations changes are observed among students with various challenges? • What performance, education advancement changes are observed among students with various challenges?
SOURCE	<p>InCrea+ good practice, entitled “Music atelier”, presented by Galina</p>

	<p>Karadzhova, music teacher at the National secondary school "Sofia": galina.m.karadjova@gmail.com</p> <p>Sharda, M., Tuerk, C., Chowdhury, R. et al. Music improves social communication and auditory–motor connectivity in children with autism. <i>Transl Psychiatry</i> 8, 231 (2018). https://doi.org/10.1038/s41398-018-0287-3</p> <p>Sobol, Elise S. (2001) <i>An Attitude and an Approach for Teaching Music to Special Learners</i>, MENC and Rowman & Littlefield Education</p>
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ACTIVITY 4: Souvenir Christmas Decoration

Title	<p>Element of interior construction materials. Topic of the class: souvenir Christmas decoration.</p>
Aim	<p>In the class of spatial expression, 13 students take part. The topic of the class is discussed, the sequence of work is determined, technical performance and the combination (compatibility) of decorative elements is overviewed.</p> <p>Aim: into the process of purposeful creative artistic manifestation denoted by correct technical implementation, to involve a student with special needs who shall be assisted by his classmate sitting at the same desk as their relationship is fairly good.</p> <p>The student is extremely withdrawn and sensitive, his interaction with classmates is extremely limited.</p> <p>The principle of mutual assistance and cooperation was used.</p> <p>Behavioural and social skills were developed.</p> <p>Criterion of success: positive work when being aware of the sequence of work and the nuances of technical performance.</p>
Challenge(s) to inclusion addressed	Behavioural and social challenges.
Type of art	<p>Spatial expression Handicrafts</p>
Duration	45 minutes
Instruction step-by-step	<p>Step 1. To create two sketches of a Christmas decoration; Step 2. To select the sketch which is more interesting and more appropriate (in terms of technical implementation); Step 3. Technical implementation of the task (with the assistance and advice of a classmate); Step 4. To apply a decorative element (by attuning the emphasis of glitter); Step 5. Discussion of the work (whether success was achieved or not, and what could be altered next time.</p>
Materials and additional	Materials – cardboard and flax rope (or another type of fairly strong rope).

resources	Additional resources – a ruler, a pencil, an artist brush, glue, scissors.
Evaluation	<p>The objectives of the activity were achieved:</p> <ol style="list-style-type: none"> 1. Work with the assistance of the classmate sharing the desk was deemed successful. The student with special needs was more confident in himself and in his skills because of the possibility of seeking advice. 2. Skills of cooperation, mutual assistance and independence were developed. 3. The attitudes 'I can' and 'I shall succeed' were being formed. <p>Attention was focused on the positivity of performance of creative and technical work.</p>

Challenge to Inclusion: GIFTEDNESS

ACTIVITY 1: Depiction of Sky in Works of Professional Artists

Title	Depiction of Sky in works of professional artists
Goal of the activity	<p>In the process of studies, students are encountering a plethora of challenges. In the classroom, they are expected to communicate with their classmates who are denoted by differences in characters or different levels in terms of cultural education, social (interaction) and cognitive skills and socioeconomic characteristics. Their peers may be highly gifted or deprived of special gifts in some particular artistic or other type of activity.</p> <p>Classmates denoted by different emotions and characters as well as students with special needs when conducting a long-term project work spanning over a cycle of classes and drafting presentations get an opportunity to interact, discuss, share functions of teamwork according to their abilities and are thus given opportunities to perform the theoretical and practical parts of the assignment in the selected branch of arts. This not only strengthens the feeling of positivity but also broadens the level of cultural-artistic perception. Students get rid of their negative emotions by creating while simultaneously developing their cognitive, behavioural and social skills.</p>
Challenge(s) to inclusion addressed	Cognitive, gifted, socioeconomic, behavioural, social, and cultural challenges.
Art domain	Visual arts: drawing, painting, graphics, sculpture.
Duration	8 classes
Instruction step by step	<ol style="list-style-type: none"> 1. Art research task: based on a PowerPoint presentation, the visualisation of the sky in the works of renowned painters, such as Vincent Van Gogh, Claude Monet, Mikalojus K. Čiurlionis is

	<p>explored in terms of the content and rendering of the mood in the selected works of visual arts in the fields of painting, graphics and sculpture. The techniques of performance and the characteristic traits, etc. are discussed.</p> <ol style="list-style-type: none"> 2. Expression task: having reviewed the examples and investigated the variety of techniques of the visualisation of the sky in the works of artists representing different periods of art history, students are asked to collect a sample of such works on their own. Then, three works of sky depiction are performed: by employing the techniques of painting, graphics and creating a spatial object - a sculpture - without any restrictions regarding the selection of artistic means. The amassed information along with photos of the creative process and the completed works shall be used for the discussion in the presentation delivered in the PowerPoint or Prezi formats. 3. The following requirements are imposed: teams are created, and students are distributed among the teams; functions are shared. 4. The results of teamwork are assessed: this is the presentation in the PowerPoint or Prezi format. The presentation features and discusses examples and contains no less than three works of art depicting the sky by employing different branches of visual arts: painting, graphics and sculpture. The works are commented upon by briefly discussing the technique, the emotion along with the ways of rendering and the names of renowned artists whose artworks were being interpreted. The authors of creative works describe their emotions, experiences, positive aspects of such activity, etc. 5. The informativeness of the parts of the task is assessed; also, assessment may be given for the visual aspects of the presentation, the fluency of delivering the presentation, etc. Teammates are expected to share their experiences and emotions.
Materials and additional resources	<p>Computers Tools and materials required for practising arts</p>
Evaluation	<ul style="list-style-type: none"> • When performing this project, the objective was to help students reveal their abilities and skills in the activity which is most acceptable to them while working in a team, discussing and otherwise communicating thereby also sharing the responsibility. Thus social communication) and socioeconomic skills get developed. <p>When collecting information and performing creative tasks, some students (without even understanding that) happened to select examples of artwork which reflected their emotional state. Thus, when discussing and interpreting, they released their emotions and revealed their character, which served as the presentation of their personality to the class and improvement and enhancement of their communication skills.</p> <ul style="list-style-type: none"> • When working in a team, students had an opportunity to show their skills and creativity in their favourite activities to the other members of

	<p>the team. Thus, the barriers among students were overcome.</p> <ul style="list-style-type: none"> • While taking into consideration the different needs of the students and the differences in their psycho-physical development as well as the different levels of knowledge and abilities, the tasks are expected to broaden the horizons. Students felt they were able to express themselves when depicting the sky in its different manifestations while collecting and delivering information. This form of art helps to experience inclusion as attention is focused not only on skills and competences but also on positivity.
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ACTIVITY 2: Didactic Games

Title	Didactic games
Aim	To outline the challenge which the student is facing in the course of studying and to identify the achievement of the aim when applying this method of inclusive learning. The list of challenges includes but is not limited to cultural, social/communication, physical (disability), cognitive, socioeconomic, talent and giftedness-related and behavioural challenges.
Challenge(s) to inclusion addressed	Cultural, social/communication, physical, cognitive, socioeconomic, talent and giftedness-related and behavioural challenges
Type of art	Painting
Duration	45 minutes, i.e. 1 class
Instruction step by step	<p>In arts, the content of real life may only be manifested through emotions, and only emotions can help us perceive the secrets dwelling in a work of art.</p> <p>Work in pairs. Painting/drawing by following the instructions of a peer. The student giving instructions may use a plan given by the teacher. The teacher actively cooperates with the students.</p>
Materials and additional resources	Materials for painting: gouache, artist brushes
Evaluation	<p>(3 questions are related to the aim. The answers specify whether and to what extent the aim was achieved)</p> <ul style="list-style-type: none"> • Question 1 • Question 2 • Question 3 <p>1. Which of the skills were being developed/supported while running</p>

	<p>this activity?</p> <p>Listening and focusing is promoted, imagination and linguistic skills are trained, communication culture is practised, and purposeful activity is pursued.</p> <p>2. Have the objectives of the activity been achieved? If not, explain why.</p> <p>Yes, the student was active and was painting/drawing what he was being told to paint/draw.</p> <p>3. Was attention focused on skills and positivity?</p> <p>Attention was directed towards positivity; the key task of this method is to make the student unafraid to start creating.</p>
Sources	<p>https://www.vilniausppt.lt/wp-content/uploads/2021/04/Tinkamiausi%C5%B3-metod%C5%B3-taikymas.pdf</p>

ACTIVITY 3: Ceramics Workshop

TITLE	Ceramics workshop
GOAL	Improved inclusion of students experiencing various challenges through activities based on work with clay and elaboration of ceramic pieces of art.
ART DOMAIN	Visual arts
CHALLENGES TO INCLUSION	
DURATION	A regular monthly after-classes activity for approximately 120 minutes. This duration does not include the time necessary for preparations or for the baking of the works.
STEP BY STEP INSTRUCTIONS	<p>Phase I: Preparations</p> <p>1. Forming the groups and evaluating the members' needs/requirements</p> <p>The ceramics facilitator should review the applications of interested students and form a group of 6 upto 12 children. It is not necessary for the group to remain the same month after month, however, the facilitator should be aware of the necessity to explain the basics of working with clay every time when there are new group members or he/she can assign this task to students who are already experienced with working with clay and producing ceramics pieces of art. The inclusivity of this type of activity can be considered at two levels: creating conditions that make the workshop accessible for youth of all abilities and creating works of art, which tackle topics related to inclusion, set by the facilitator and discussed during the process of work of the participants.</p>

Forming the group for the next monthly session should happen well in advance in order for the facilitator to understand the challenges he/she is going to create accommodations for and to select the topic, which will be central for the work of the students during this session. The facilitator, in collaboration with other teachers from the school, can propose involvement to specific students, facing certain challenges and these challenges can be placed at the centre of the forthcoming activity and then the works – publicly displayed and discussed within the school community. The group's needs, requirements and abilities will be a collective representation of the needs, requirements and abilities of each individual member.

2. Preparing the sessions plan & logistics

Depending on the group profile the teacher can now proceed with organising the **sessions' plan for the ceramic workshops** to be implemented and the **list of necessary materials and equipment** for each session that will need to be secured. Involving a co-facilitator might be extremely beneficial for the purpose of monitoring the process better, assisting children that may require some help, and following up on evaluation. Where there are students, including and **especially** those facing various challenges, which demonstrate particular affinity towards this type of artistic activity, those should be involved in other monthly sessions in the role of co-facilitators, peer-educators of new-comers.

In order to ensure **socio-economic inclusivity**, the school needs to provide all the materials, the facilitator and the conditions, which would be necessary so that the work of the group runs pleasantly, successfully and remains uninterrupted. In case of exceptional interest towards this type of activity, in order to guarantee socio-economic inclusion the school should place no barriers for access to students experiencing this particular challenge, who for some reason might be refused access to other out-of-school activities of a similar kind for example. Forming more than 1 group might be among the solutions. Another solution is selecting the groups to include in the monthly sessions on the basis of careful discussion with the head-teachers, who know their children and the problems they face.

Art is a universal language and as a tool for expression it can be particularly useful in the process of helping students experiencing or at risk of experiencing **cultural exclusion** (children from minorities, children who do not speak the local language, children from different countries and/or religions). When such students are included in the group, the teacher will need to step beyond the comfort of her/his own cultural perceptions and expand her/his knowledge and skills to include an understanding and appreciation of students' cultures. If there are linguistic issues, the facilitator may need to include a more experienced or older student to help with translation of some guiding notes about the

workshop and the exact activities/processes, which will be taking place, even involve this student as an interpreter during the first session. The facilitator may need to research the culture of this/these student/s and introduce a task that could be relevant to their culture – traditions, landmarks, religious elements, etc. If this is properly communicated to and arranged together with this particular student, he/she can be invited to speak and explain to the others what they will be working on together.

Inclusion needs of students experiencing or at risk of experiencing **exclusion due to physical challenges** should be guaranteed via accessible venues for the activities and support and additional guidance if necessary, during the process of creation of ceramic artworks, observing though the rules of the system of least prompts, which would guarantee the learning and artistic experience as well as the building of confidence and self-appreciation. The support needed and the system of least prompts are individually defined based on the needs and abilities of each specific participant and the group as a whole.

Inclusion needs of students experiencing or at risk of experiencing exclusion due to cognitive challenges: kinesthetic activities do create good conditions for inclusion of cognitively challenged children, considering that the language of arts can be particularly beneficial for facilitating expression. In addition to that, kinesthetic learning improves critical thinking and analytical skills through experimentation and also contributes to healthy brain function. “There is a growing body of neuroscientific evidence of the benefits that movement and physical activity have for cognition...The neurological impact of movement on the brain can be understood at three levels: increased vascularization—oxygen and glucose to the brain—augmenting brain activity; the release of neurotransmitters and Brain Derived Neurotrophic Factor (BDNF), which favour neurogenesis, memory, attention and motivation; and the development of complex movement-related neural circuits and their interconnection with the executive brain functions.” (2019, Doherty & Miravalles).

If there is a need for explaining the meaning behind the work created and if the person, who is not verbally confident or refuses to speak for whatever reason, the remaining participants may be asked to give their understanding/s of what is depicted/expressed in the work either verbally or play it out. The student who created the piece of ceramic art may agree or react emotionally to what the others are explaining/presenting and this may insert the trust and comfort necessary for the respective participant to start speaking/presenting him/herself.

Inclusion needs of students experiencing or at risk of experiencing **exclusion due to behavioural challenges** require special attention and preparation on the part of the facilitator, which can be checked in the provided guidelines for this particular challenge. The facilitator should be

prepared with a co-facilitator and a different space, which a person with behavioural problems may go to, if they feel emotional and they need to detach themselves from the rest of the group. The co-facilitator would be absolutely obligatory.

Inclusion needs of students experiencing or at risk of experiencing **exclusion due to giftedness or talent challenges**, as is the case of almost all other cases of exclusion, usually go far beyond effects that are sought within the framework of extracurricular activities. What extracurricular activities can offer though is:

- a safe and supportive environment without judgement, mockery or bullying to practice different social scenarios, to build confidence, to make “mistakes” and improve skills
- creating a network of buddies, which a confident and empowered individual, with newly identified or enhanced abilities can further build on and expand. This buddy network can either be the class, or a group of students from the school, not necessarily the same grade, involved in the activities. As stated before, talented/gifted students can be given additional tasks or roles that challenge them to think and act further than the rest of the group. If the facilitator places a special focus on developing learning to learn and self-management skills and intentionally works on encouraging those among her/his talented/gifted participants, she/he can enable them to apply such techniques to all spheres of action they are engaged in, including their mainstream education, where teachers are usually unable to provide adequate nurturing support.

Summing it all up, as in any other artistic environment, the ceramics workshop facilitator needs to make sure that the students’ physical and psychological needs to belong, to make choices, to have fun and to express themselves are catered for in the workshop room.

Phase II: The actual ceramics ateliers

1. Decide on the exact topic of the assignment, which will be given to the participants. As previously mentioned, the ideas and topics can come from the students themselves and through discussions prior to the atelier. Make a list of instructions, which can be shared with participants who need time for preparation, who have learning difficulties for example, or who have sensorial disabilities. There is no limit as to what topics the facilitator can give, as anything can be presented with the expressive instruments of art. It can be “a family”, “where I go / whom I go to see when I am sad”, “where I see myself in 20 years”, “important things in life”, etc.
2. On the day of the session prepare the room – have the clay ready, cover the table, prepare the working spaces, have the tools in the centre of the table, so that everyone can have access to them. Accommodate individual physical needs when necessary.
3. Welcome the participants. Ask them to take their seats around the

	<p>working table, allowing people with special needs to pick their preferred places.</p> <p>4. Explain the principles of working with clay to the students. In the case of creating a pane, which can be hung on a wall in composition with the works of all the other participants, tell the participants that the pane should not be thinner than one centimetre in order not to break during the baking process. Explain further that if elements are to be added on the surface of the clay plate, with the help of some extra water, these elements need to be firmly attached to the base, in order not to break and fall off during or after being baked.</p> <p>5. During the work, move around the room and give support and ideas to the participants, if they express the need for such or if you spot that someone is struggling.</p> <p>6. While the group works, discuss with those who are talkative (some may prefer to focus on what they are doing and remain silent) questions related to the topic of the sessions. Try to provoke and hear their thoughts and reasoning, rather than direct participants' work and influence their choices for expression. Allow participants' to come to valuable conclusions themselves and only intervene in cases when you notice that the process is not leading them toward such conclusions.</p> <p>7. At the end of the session, allow a couple of minutes for each participant to explain what they have created and why.</p> <p>8. After the participants leave, the facilitator can place their works in the furnace. While they are baking, the facilitator can clean up the room, either alone or with the help of a student or co-facilitator, make minutes of the workshop, which include all the sharing speeches made by the participants at the end. If possible, film the activity and the speeches and make a short video – demonstrating the process and the outcomes. The video can be uploaded on the school web-site or Facebook page in order to promote the activity and to attract new participants.</p>
MATERIALS & ADDITIONAL RESOURCES	<p><i>Clay – the amount should be defined as per participant and task. E.g. should there be 12 participants having the task of creating A4 sized projects, 30 kg of clay would be sufficient.</i></p> <p><i>String or other device for cutting sections of clay.</i></p> <p><i>Tools – hammers for flattening the clay, knives for carving and shaping images and figures.</i></p> <p><i>Aprons for all participants.</i></p> <p><i>Bowls for water.</i></p> <p><i>Working table/s with enough space for each participant.</i></p> <p><i>A nylon cover for the working table/s.</i></p> <p><i>Furnace for baking the ceramic art-works.</i></p>
EVALUATION	<p>(3 questions related to the GOAL: Has the goal been achieved or not? To what extent?)</p> <ul style="list-style-type: none"> • To what extent are students with various challenges included in the ceramics workshops? • What attitude and relations changes are observed among students with and without any immediately evident challenges? • What performance, education advancement changes are

	observed among students experiencing various challenges?
SOURCE	Doherty, A. and Miravalles, A. F. (2019) <i>Physical Activity and Cognition: Inseparable in the Classroom</i> , MINI REVIEW article, https://doi.org/10.3389/feduc.2019.00105

ACTIVITY 4: What Does it Mean to be Gifted?

TITLE	"What does it mean to be gifted?"
GOAL of the ACTIVITY	The aim of the activity is to look empathetically at the life of a talented person and to convey the collected information creatively. The members of the group collaborate to gather information and share it. All students are involved in the process during the session.
CHALLENGE(S) to INCLUSION ADDRESSED	<i>giftedness</i>
ART DOMAIN	Art history, collage
DURATION	3 x 45 min.
STEP BY STEP INSTRUCTIONS	<p>Lesson 1 (45 minutes): The teacher prepares samples of several talented people (painters, painters, poets, etc.). (Charles Darwin, Thomas Edison, Albert Einstein, Vivaldi, Mozart, Vincent van Gogh, Botticell, Michelangelo). Give a brief introduction about them. The children are divided into groups of 4-5 students. Negotiate in a group that a talented person will want to introduce to the class. Radedá distributes works and collects information from a variety of sources. 2 Lesson. (45 min.) Students work in groups. Analyzes the information gathered to create a collage. Lesson 3. (45 min.) Presentation of collages. Discussion. Reflection. Each group presents their collage, briefly introducing a talented person of their choice.</p> <p>Discussion: What was the hardest part? Who was lucky? What did you learn about the lives of talented people?</p>
MATERIALS & ADDITIONAL RESOURCES	Teacher-prepared material PPT Collage tools: colored sheets, newspapers, magazines, pictures from the Internet, glue, scissors.

EVALUATION	<p>(3 questions related to the GOAL: Has the goal been achieved or not? To what extent?)</p> <ul style="list-style-type: none"> • Have gifted people been empathetically understood? • What was difficult about working in a group? • How creativity helps to express oneself as a person?
SOURCE	-

Challenge to Inclusion: TALENT

ACTIVITY 1: Body Furniture

TITLE	Body Furniture
GOAL of the ACTIVITY	<p>The general purpose of this activity is to achieve integration with elements of corporal and visual expression and implicit integration of pupils into the group.</p> <p>The main challenges to be addressed are:</p> <ul style="list-style-type: none"> - The exploration of the possibilities of the body and space; - Building a dramatic scene that makes sense <p>The main aims to achieve are:</p> <ul style="list-style-type: none"> - Integration; - Positive relationship building; - To foster the feelings to agree with and accept the others; - To encourage body and ideas expression; - To develop group cohesion with a game where each person needs the support of the others; - To follow the rules for the creative development of the activity. <p>This activity focuses on the experimentation of body movements in spaces either free or scheduled; on the construction of spaces and on developing imagination from spatial stimuli.</p>
CHALLENGE to INCLUSION ADDRESSED	Talent, Social
ART DOMAIN	Performance Art
DURATION	40 minutes
STEP BY STEP INSTRUCTIONS	<ol style="list-style-type: none"> 1. The activity starts with the teacher dividing the pupils into two groups. Two groups of no more than 12 students 2. The teacher makes sure that each student has enough space to develop his/her idea of furniture and that students do not bump into one another while constructing the furniture. Ensures student safety in that space and creates a suitable atmosphere for them to imagine the life of people living in houses with that furniture. 3. The teacher explains the rules of the activity and states the main aim simply. 4. The integration with elements of corporal and visual expression towards the integration of pupils into the group: One of the groups will create furniture and objects with their bodies - there can be individual or group work. When all the members have formed the furniture, it will be distributed in the place creating particular spaces, e.g. a bedroom, a dining room. The second group will make the description of the imaginative life that the people - dwellers in that space - live. This description acts also as a reflection of the physical activity developed in the first step. Students of the second group are asked to imagine and describe what happens in that room, who lives in it, how people use that furniture, what the furniture tells them about those people's life.

	<p>5. Final Debriefing</p> <p>What purpose do you give to your piece of furniture?</p> <p>Did you think of that piece of furniture as if people living in the house couldn't do without it?</p> <p>Did you work well together? Do you think you could furnish an entire house?</p>
MATERIALS & ADDITIONAL RESOURCES	<p>Outdoors on a safe surface or on grass OR</p> <p>Indoors in an empty room.</p> <p>No equipment is needed, just plain, comfortable clothes and shoes.</p>
EVALUATION	<ul style="list-style-type: none"> • To what extent do students feel more included having participated in the activity? • To what extent have students positively engaged and participated in the activity? • Have all students participated in sharing their ideas about how we need others in order to live in a community?
SOURCE	<p>https://off-book.pixel-online.org/files/guidelines/TG04/Body/Body_ENG.pdf</p>

ACTIVITY 2: Significant Self-Portraits

TITLE	Significant SELF-PORTRAITS
GOAL of the ACTIVITY	<p>Talent, Social, Cultural, Socio-economic Challenges</p> <p>Self-portraits and Selfies are a great teaching opportunity. Every student is strong, powerful, and their portraits need to be viewed from their own perspectives rather than the negative stereotypes that pervade our society.</p>
CHALLENGE to INCLUSION ADDRESSED	Talent, Social, Cultural, Socio-economic Challenges
ART DOMAIN	Visual Art
DURATION	50 minutes per Day
STEP BY STEP INSTRUCTIONS	<p>Day One: Portrait Studies</p> <p>Students walk into the class and see three self-portraits on the front wall/screen/board. Choose underrepresented minority portraits, socially disadvantaged portraits and others.</p> <p>In groups of no more than 3 students, ask them to write three things that are similar in the portraits, three things that are different.</p> <p>For the rest of the class period, students work in groups to study the photos and write down their observations.</p> <p>Day Two: Self description</p> <p>Hand each student a sheet with questions prompting them to think about their</p>

	<p>personalities: “What is one word that you would use to describe yourself?”</p> <p>“What is your favourite piece of clothing that you own?”</p> <p>“Where do you feel like you are in your element?”</p> <p>Then give them more portraits (on video projector) and learn about easy photography terms, such as composition, arrangement, close-up, balance, space, and simplicity.</p> <p>Day Three: Developing Hashtags</p> <p>On the third day, students must develop a hashtag for the political issue they are interested in. Some examples of hashtags can be: #StopDomesticViolence, #IAmNotAStatistic, #BlackLivesMatter, and #BuildBridgesNotWalls.</p> <p>They must create their own hashtag.</p> <p>Then they have to make a plan to take their own portraits, including clothing, setting, background, facial expression, pose, and distance from the camera, Hashtags to use.</p> <p>Day Four: Students take turns using the camera, or phones, to take the photos, with the help of the others.</p> <p>Day Five: Display of the photos on digital format, and discussion on the chosen Hashtags and image. Or School Gallery display.</p>
MATERIALS & ADDITIONAL RESOURCES	<p>3 Printed Portraits or selfies</p> <p>White papers</p> <p>Photo camera or/and phone camera</p> <p>Video projector</p>
EVALUATION	<ul style="list-style-type: none"> • Has each student created a visual representation of something significant to them? • Has each student briefly shared the significance of their creation with their classmates? • To what extent do students feel more included having participated in the activity? • To what extent have students positively engaged and participated in the activity? • To what extent have students learned about the lives of their classmates? • Have all students participated in sharing their ideas about how they are unique?
SOURCE	<p>https://www.davisart.com/sites/default/assets/File/high-school-art-students-break-stigmas-and-negative-stereotypes.pdf</p>

ACTIVITY 3: Searching for the Hidden Side

TITLE	<i>Searching for the hidden side</i>
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GOALS	<p>Participants become aware of strengths everyone has and different ways to express them. They will learn the concepts of talents and interests and discover them in unexpected situations or against stereotypes</p> <p><i>Challenges to inclusion addressed:</i> talents (main)</p> <p><i>21st skills promoted:</i> Critical thinking, Creative thinking</p>
ART DOMAIN	<i>Plastic Arts</i>
DURATION	2 sessions: 2h + 45
STEP BY STEP INSTRUCTIONS	<p>Current issue: We have diverse talents, competencies that we can use to reach our goals. But we need to learn how to discover them and express them</p> <p>Steps</p> <p>Part A</p> <ol style="list-style-type: none"> 1. brainstorming: the trainer asks students to define the concept of talents, interests, and personal resources. He then provides some definitions 2. arts-related instruction: the trainer introduces the topic of <i>plastic modelling</i> and provides information on ways to realise it to represent the talents and personal resources. 3. activity A1: students are given the picture of an adolescent, a story, or a video where a person describes himself/herself and asked afterward to identify possible strengths, talents in the descriptions 4. 5. discussion: students discuss overt and hidden talents. The trainer guides them to explore ways to discover them or stereotypes that may prevent them from seeing talents by providing examples. 6. Activity A2: students in groups of 4 -5, are given the task to develop plastic models to highlight the talents or ways to express them <p>part B</p> <ol style="list-style-type: none"> 7. sharing: students share the products developed and comment on the talents that emerged and the diverse developments that characterise their artistic product 8. summary: the trainer summarises the main points that emerged from the discussion
MATERIALS & ADDITIONAL RESOURCES	<p>portraits with written or oral descriptions of characters</p> <p>videos of adolescents describing themselves</p> <p>dough to be modelled</p>
EVALUATION	<p>GOAL: Has the goal been achieved or not? To what extent?</p> <p>At the end of the session students should be able to answer the following questions:</p> <ul style="list-style-type: none"> • as concerns the inclusion <ul style="list-style-type: none"> ○ what are the talents we can easily recognize

	<ul style="list-style-type: none"> ○ what are the talents that require specific attention to be recognized ○ what are the stereotypes that prevent us to discover talents in the persons we meet ● as concern the artistic tool <ul style="list-style-type: none"> ○ what are the strategies to make modelled dough effective in communicating talents
SOURCE	<p>Gentry, M. (2009). Myth 11: A comprehensive continuum of gifted education and talent development services: Discovering, developing, and enhancing young people's gifts and talents. <i>Gifted Child Quarterly</i>, 53(4), 262-265.</p> <p>Raley, S. K., Shogren, K. A., & Cole, B. P. (2021). Positive Psychology and Education of Students with Disabilities: the Way Forward for Assessment and Intervention. <i>Advances in Neurodevelopmental Disorders</i>, 5(1), 11-20.</p>

ACTIVITY 4: Talent in Action! A journey to the Future

TITLE	<i>Talents in action! A journey to the future</i>
GOALS	<p>Participants become aware of barriers a person may encounter and support may benefit from in expressing a talent. Also, the potential sources of support are identified. Their responsibility in making things happen are underlined</p> <p><i>Challenges to inclusion addressed:</i> talent (main) socio-economic</p> <p><i>21st skills promoted:</i> Creativity, Media Literacy, Leadership and Responsibility</p>
ART DOMAIN	<i>Visual arts</i>
DURATION	<p><i>multiple sessions</i></p> <p>3 sessions 60 to 90</p>
STEP BY STEP INSTRUCTIONS	<p>Current issue: We have diverse talents, competencies that we can use in our life. We may also face difficulties because of personal limitations, socioeconomic status, or barriers in the context. Everyone can play a role as an obstacle or support in the expression of talents</p> <p>Steps Part A</p> <ol style="list-style-type: none"> 1. brainstorming: the trainer asks students to define the concept of barriers and supports 2. introduction: the trainer summarises their perspectives and provides a definition of the concept of barriers and supports. The trainer guides them to explore the types of

	<p><i>barriers and supports (physical, relational, ...)</i></p> <ol style="list-style-type: none"> arts-related instructions: the trainer introduces the topic of visual representation on a poster. Provides information on how to develop it and make it accessible to everyone. activity A: students are asked to find out in small groups the biography of a famous painter, writer and a scientist; to highlight how they discovered their talents, what difficulties and supports they found. (it may well consist in a visit to a museum collecting pictures of notes on the history of the famous person) They are asked to represent on a poster or maps the main points emerged discussion students discuss the main points that emerged <p>Part B</p> <ol style="list-style-type: none"> activity B: students are given the description of an adolescent with his or her talents but also limits and asked to identify possible barriers and supports to reaching his or her talent-related goals. They will report them on the blackboard or on a poster discussion: students discuss the most common barriers in their context, the role each member of the community can have. The trainer provides examples of supporting actions summary: the trainer summarises the main points that emerged from the discussion <p>Part C</p> <ol style="list-style-type: none"> arts-related instructions: the trainer introduces the topic of digital storytelling and provides information on how to develop it to make relevant steps appear in the story and be accessible to everyone. activity C: in small groups, students choose a character they had already worked on (either famous or not) and develop a 5-minute digital story where they (a) highlight the journey to the development and expression of talent, (b) the barriers encountered and the supports provided, what members of the community did or (for the example of an adolescent in their living context) what members from the community (both peers and adults) might do to support him or her. sharing: students share the stories developed and comment on the elements that emerged and the diverse developments that characterise their stories summary: the trainer summarises the main points that emerged from the discussion underlining and encouraging an active personal engagement
MATERIALS & ADDITIONAL RESOURCES	<p>portraits with written or oral descriptions of characters</p> <p>handbooks on history of art, literature, science for reference</p> <p>guidelines to make a digital storytelling</p>
EVALUATION	<p>GOAL: Has the goal been achieved or not? To what extent?</p> <p>At the end of the session students should be able to answer the following</p>

	<p>questions:</p> <ul style="list-style-type: none"> • as concerns the inclusion <ul style="list-style-type: none"> ○ what are possible barriers to reaching a goal ○ what are the potential sources of supports ○ what is accessibility and how to promote it • as concern the artistic tool <ul style="list-style-type: none"> ○ what are the strategies to make an effective digital-story ○ how to manipulate visual representation to make it accessible
SOURCE	<p>https://www.storyboardthat.com</p> <p>https://www.uow.edu.au/student/learning-co-op/assessments/digital-storytelling</p>