



RIGHTS
Active citizenship and the seniors' role in the society
2019-1-IT02-KA204-063346



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How to manage non formal educational activities in class



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1 INTRODUCTION

The Erasmus+ KA204 RIGHTS Project (2019-1-IT02-KA204-063346) promotes the active citizenship of senior people by creating a bridge between generations based on raising awareness of social and human rights as the basis of the rules, of their respect, of their defense and promotion in educational contexts, with innovative pedagogical methods, those of fairy tales in suitcases. Human rights therefore enter into dramatized fairy tales and become an instrument of mediation of the value of rights through the direct experience of the elderly.

The project is built on few pillars: the need to make seniors more actively involved in social life, to build a proposal for a functional non-formal educational approach in relation to rights and active citizenship, to make children more aware about rights, the history of rights and the significance of defending rights. The way in which the elderly relate to society is therefore renewed, giving them the role of promoters, narrators and witnesses in the first person of the fundamental rights of society and of their history, penetrating the world of children at school through fairy tales in suitcases.

The project aims to bring senior people to schools to promote the education to the history of the battles to protect the fundamental rights through an innovative approach: fairy tales in a suitcase. To do this, the elderly will have to know and analyze fairy tales, extrapolating and creating a speech on human rights that will be reported as a narrative to the students.

1.1 Seniors participating in education

This document is addressed to seniors to support them to implement their activities in the classrooms. Also, this document will support seniors in self-learning process in order to remain active members of society.

Self-learning is an attitude, a behaviour and, at the same time, a skill. Self-learning is based on curiosity, on creative use of actual knowledge and on capacity to identify a meaning for learning process and its results.

Adult education has several characteristics:

- All adults are different in their own valuable experience, education, attitudes, age, gender and they have different learning/reasoning methods.
- Many adults are sure that they know and can do everything.
- Each adult needs different motivation for teaching/learning and practical activity.
- All the adults tend to differently evaluate their learning/teaching results.

In case of seniors, self-learning and adult education comprise few other specific aspects:

- Physical challenges: visual or hearing impairments, difficulties of body movements and so on

- Psychological challenges: conflicts between actual knowledge and the new one; difficulties on understanding very new concepts or technologies; sometimes, reluctance related to involvement in learning process itself.
- Social challenges: some communities do not pay much attention to the intrinsic value of seniors as valuable knowledge repositories; in some situations, seniors might be involved in less relevant activities.

Senior learners should to pay attention to **four significant aspects**:

1. **Self-understanding.** Before refusing a learning challenge or invitation, one might ask her/himself “What do I know? What can I do (or not) to boost my long-time-ago gained achievements? Should I continuously regret of cry about past unsuccessful moments?” The answers to such questions will help seniors to evaluate their own strengths, to diminish their weaknesses and to discover which ways can be used to self-develop and to become better persons.
2. **Appreciation of accumulated experiences.** Senior learners bring their own experiences into a new learning period. A lot of opportunities open up to get new experience and at the same time to view their own ones from a different perspective.
3. **Readiness to learn new things.** It is important to develop the attitude that learning is not only accumulating knowledge, it is an active understanding, sense and experience constructing process.
4. **Vision to continuous learning/teaching,** which could be useful, relevant, pleasant and free of stress. Teaching is not only passing of knowledge or skills, and learners are not only passive “recipients”. A person, being himself active by nature, strives to understand the environment and operate in it.

1.2 Why are seniors invited to participate in this project?

Nowadays senior people are too often forgotten, while their experience and the story of their life can bring a lot to the younger generations. Senior people are the bearers of the memory of the national and local history, those that have testified with their own eyes the struggles for having rights. They can bring, with their own words and experiences, the children back to days when the fundamental rights were not granted. Rights project have involved senior people to preserve the memory of the past, to keep alive the memory of those who have fought and died for the future our children are living today. In this way children can learn the history from the witnesses and not only from the books.

1.3 Why use non-formal education strategies?

Non-formal education is a special type of education, with an important role in learning processes. The need for non-formal education can be understood from its characteristics:

- It is more flexible. The way of delivering a given educational content can be changed. The methods used in non-formal education are very diverse and might comprise: games, theatre, storytelling, painting, role-play and so on.
- It is more participative. Both educators and children are equally involved in the learning process. Children are not passive receivers of information. Instead, they can express their ideas, their opinions and contributions.
- It is more diverse. A non-formal education approach involves several types of interaction. There is never a “best” approach, but the most adequate approach to the topic and the learners.
- It facilitates understanding and memorising. During a non-formal education activity, the learners can involve all their senses: smell, sight, hearing, touching, even taste. This approach facilitates the understanding even for the most abstract and theoretical parts of knowledge.

Because of these characteristics, non-formal education is a very good way to involve seniors in education processes. Seniors will have a sense of freedom, and will become, very easy, more involved in the activity, compared with high formalised educational activities.

2 PREPARATION PHASE

Before starting to work with children, several questions should be answered:

1. Who will be involved?
2. What is the educational content?
3. How should the educational content be delivered?
4. How many children will be involved?
5. Where will the educational activities be organised?
6. How long will the educational activities last?
7. What other resources are needed?

2.1 Who will be involved?

Beside the senior people, the other participants involved are the pupils. The children of today are similar with all children, during the history of mankind. On the other hand, the nowadays children are different: they are active, brave, receptive, curious, smart, creative, perceptive, jolly. They are active users of technologies, open to new things, including modern ITs. They are very frisky and find it difficult to concentrate on one thing for a longer time, so communication with them should be dynamic (they need to see, hear, move, touch, smell and taste). They want to be treated in communication more like adults rather than small children, like equals; they prefer a constructive mode of communication and

expect to be asked to express their own opinions. They are impatient and strive to achieve and get everything right now. They do not like to be pressed or a moralizing tone, or admonitions. They are interested in the world and like to make their own discoveries; they do not need ready-made conclusions. They dislike being passive observers, instead they want to participate, do, express their own views or opinions. They memorize picturesque things, like unbelievable stories or examples, or something that can be easily and practically applied. They become bored very quickly, if the activity is monotonous. They are able to retain attention longer if the activity is interesting, or they are put into a motivating environment. They expect to hear easily understandable language. They like adventures. They expect rewards.

The educational activities might include teachers (when the activities are organised in school) or professionals in other fields (when the activities are organised in other cultural places). These participants might have a support role, being there to facilitate the interaction between seniors and children.

2.2 What is the educational content?

Taking into account the general topic of the project, the content presented will be related to human right, of any kind. This content might comprise: fundamental right, officially acknowledged and protected (right to life, right to speech and so on), more general or specific rights, without a formal recognition from states or other organisations (right to mistake, right to food, right to a good care, right to a safe society etc.). Also, beside the information about rights, another very relevant content, specific for the project, is the seniors' personal life experience, related to rights: how a given right was recognised and expressed in the past; how a given right was recognised and what efforts were made until a right was recognised; which is their personal experience in relation to a right.

Depending on the very specific context, the educational content might be included in school curriculum. In this situation, with the support of teachers, that content should be included in the non-formal activity.

2.3 How should the educational content be delivered?

As it has been already explained, children might be unwilling to pay attention or they might be not interested in what someone is showing, doing or saying. It is needed to think in advance how to raise their interest. Whatever the adult does has to be interesting for them as well as for the adult.

In this respect, the project propose 3 main methods to make the educational process more attractive and interesting for children.

- First of all, the content is connected to tales. Children are used to listening or reading tales. This time, the tales are turned into scenarios for puppet theatre.
- Second, the content is delivered to the children by the means of puppet play. The puppets' characters are involved in a dialogue, presenting the information in a funny way. Children must

perceive the entire experience as an enjoyable one, not as didacticism or a superior, adult-like, presentation.

- Third, the content is supported by the personal life stories of seniors. This third part can be organised as reflection session, where seniors involve themselves in free discussions with children.

It will be explained in more details about how to deliver the educational content in the next section of the document.

2.4 How many children will be involved?

There is no universal recipe for non-formal education. A “normal” classroom has 24-28 children, but not always the plays can take place in a classroom. Every time, the activity has to be adapted to the characteristic of a given group of children, and to the characteristics of the seniors implementing it. When the number of children is large, and when is possible to do it, the most useful method is to split them in smaller groups, up to 10 children, especially for the final part of the activity, the reflection session. What is the very important detail it is the need to actively involve all the participating children. All the children should have a sense of involvement and participation. By the end of the activity, the children should be able to make their own stories about an interactive experience. It is of the outmost importance to find ways to create experiences and memories to the children, something to remember about.

2.5 Where will the educational activities be organised?

Depending on local circumstances, the non-formal education activities can be organised in a classroom, in a library, in a museum or in other places as long as few requirements are met:

- the chosen space allows to play the puppets’ theatre;
- there is enough room to allow a comfortable view to the theatre to all the participating children;
- there is enough room for the reflection session, and for interactive activities with children.

The organisation of the activity should start in advance (at least 30 days before). At this early moment, discussions will be made with teachers, principals or relevant staff, depending on the chosen place. These persons should agree with the activity itself, with the content of it and with the approach proposed. This period of time is needed to make logistic preparations: arrangements of space, including potential modifications of it, procurement of some specific goods (furniture, pillows, presentation equipment and so on).

The contacts with the hosting institution has to be keep regularly up to the day of the performance. In this way, the host is kept informed and all potential risks which may jeopardise the activity will be prevented or addressed.

2.6 How long will the educational activities last?

For non-formal education activities there are no predefined period of time. However, a basic planning might take into account the usual duration of a lesson.

The time should be divided in small sequences. Everything should be planned very carefully. In this respect, rehearsals are recommended, few times, before the actual activity. The rehearsals allow to verify how long will each sequence of the activity last. Also, it is advisable to focus more on quality not on quantity. It is better to choose a limited number of rights to be presented to the children, but to have them well understood by children.

The time for discussions, free interaction with children and interactive activities needs to be preserved. A time-keeper might be needed.

Children can keep attention for periods of 7 minutes at a time. In this respect: the puppet play should have sequences; the activities should have variety; changes in the configuration of the room might be made.

The pace of speaking is relevant, too. An adult may speak with a speed of 100-150 words per minute. When talking with children, it is necessary to slow down the speak to a speed under 100 words per minute, but not too slow in order not to bore them. Furthermore, an attentive child pays attention to about 50 percent out of all words he/she hear.

When planning the non-formal education activities, it is important to remember that individuals are different on how they handle the information they receive. Generally, a person will retain an information as follows: 10% by reading, 20% by hearing, 30% by seeing, 50% by seeing and hearing, 70% by discussions with others, 80% by actual doing. In this respect, visual aids, discussions and interactive activities will improve the positive results of the educational activities.

2.7 What other resources are needed?

Depending on how the educational activity is organized, there are some resources that can be needed:

- A high piece of furniture (or something similar) to install the puppet's theatre;
- Enough room to arrange chairs for children in such a way to offer them a direct and reasonable view to the theatre. When it is possible, children might sit directly on the floor, using pillows or similar objects;
- Supporting educational materials: pencils (including coloured pencils), writing paper/ notebooks; printed informative materials; audio-video presentations (including PPT presentations);
- Other materials. Since there is no recipe for non-formal education activities, every time it is possible to use toys, to use materials to create toys and so on. It is very important when planning the resources to keep in mind that children should feel comfortable, should play and acquire positive and joyful memories.

2.8 Few other remarks about planning and preparation

Seniors involved in non-formal education activities are not teachers, professionals or experts. They are persons with a valuable life experience, and this life experience should be emphasis.

Non-formal education is about exploration, discovery and joy. All the “actors” involved are learning fellow-travellers and partners in a learning adventure. Seniors are interpreters, motivators and partners in a process of the discovery of the human rights. They are a very valuable learning resource and should be seen as such. Their life experience will help children to understand not only the meaning of a right, but the high importance of defending them.

When talking about human rights, children need to understand before it is asked them to respect the other people’s rights. The educational activities need to be adapted to the children’s general level of understanding. Before the start of any formal or non-formal education activities, the seniors/educators should answer some questions:

- Why are the rights important to children?
- Why is it important for children to know about their own and other people’s rights?
- Is there any connection between rights and responsibility?
- What have they already known about rights?

The answers might be given after discussions with teachers. They know about their children and they can provide useful hints needed to plan the education activity in a proper manner.

3 FROM TALES TO RIGHTS

The main innovation of Rights project lies in the use of the fairy tales as metaphors to speak to children about the history of the rights. This chapter is addressed directly to the seniors, teachers or educators willing to develop a Story of the rights in the luggage and is the adaptation of a lesson implemented during one of the project’s training courses. It provides direct hints and indications on how to identify the rights, extrapolate the most suited scenes to talk them and develop properly the characters and the dramatization.

3.1 Building a lesson plan

The building of a lesson plan should follow certain phases. The following passages are based on the way a teacher structure his/her lesson, but they can be adapted to the development of the educational activities about the history of the rights through the fairytales in the luggage.

a) Identify the objectives

Have a clear idea on what to accomplish at the end of the activity and what specific things the children should know or be able to do? The different profile of younger and older children should be taken into account.

b) Determine the needs of the students

With the developed lesson, new material is going to be introduced or it will be a review of already taught concept? At the start of the activity, it is better to let pupils know what to expect so they can stay focused on meeting the set objectives.

c) Plan resources and materials

Make a list of the resources and materials that will be needed to teach this lesson, such as paper, pens, and rulers. Technology resources should be included in the plan when appropriate — laptops, and gamified learning tools, like apps or educational websites.

d) Engage the students

What's the point of a lesson if children are not engaged? Any educator wants them to be interested in what one is teaching. Thus, give them an outline of what it is going to be presented.

e) Instruct and present information

Once one have set the stage for what will be taught, it's time to present the information to the pupils. It's time to play the puppets.

f) Allow time for student practice

After teaching new material, leave time for pupils to practice/ discuss. There are three practice methods:

- Guided practice — Taking children back through what they have just learned, letting them add their own input as they gain confidence with the new information.
- Collaborative process — With partners or in a group, is all about pupils talking with their peers as they explore these new concepts. Circulate among the class and offer additional instruction or help when needed to clarify points.
- Independent practice — It's time for pupils to practice what they have learned on their own. Adapt independent practice according to the material presented, such as using worksheets or having students write a short essay.

g) Ending the lesson

Finish the lesson with a quick wrap-up. Do a brief overview of the lesson, including the main concepts the class learned. Ask children to identify the key ideas as a refresher, and leave them with a preview of the next lesson so they know what to expect.

h) Evaluate the lesson

Have the learning objectives been achieved? Provide children with the opportunity to show they know the material by using a short quiz or test. Depending on the results, the next lesson plan may include a review of information before moving on to new material.

3.2 From tale to rights – practical implementation

It is possible to identify 3 main steps to develop a tale of rights:

- 1) Know (very well) the tale;
- 2) Identify those fragments related to a right;
- 3) "Cut out" the fragments identified

There are other things that needs to be taken into account while developing a tale of rights:

- relevance of a chosen right to the audience
- level of understanding of the audience
- how the tales AND the right will be delivered
- the time resource available
- the human resource available to deliver
- The Rights:
 - are about knowledge
 - are about understanding
 - are about emotions
 - are about involvement

3.3 Dramatization

A play uses dramatization to reveal character and plot. For example, instead of explaining action, a play shows it. In a play, the audience within should be shown and not told.

From the **reader's point of view** a story which is dramatized is one where they witness the actions and dialogue of the characters for themselves, as opposed to hearing a narrator 'telling a story'.

From the **writer's point of view** it means the performer must refrain from putting themselves in the position of a reporter who passes on information to the reader. The performer puts the characters on stage, make them act and speak, and in the case of the central character, make him/her think and feel and perceive too, but the writer/performer have to remain unseen.

- Let the reader see and hear (and perhaps, if appropriate, smell taste and touch) the events of the story for himself.
- Read through the whole story and make notes as you go along. Edit the parts appropriately. If the story is too long, you will need to cut it down in size without losing vital material.
- Make a note of all characters, scenes, props, objects, sounds and ideas for costumes. If you have a class, you can easily create lesson plans around this topic and give your students the chance to participate directly. Consider splitting them up into groups and let each group concentrate on a specific element of the story.
- Create scenes in your play. This simplifies the storyline, brings ease of understanding and allows the group to manage a beginning, middle and end, which helps at rehearsal times.
- Write down the characters. Decide on lead and all other roles by democratic means if possible, holding a 'character auction' or straightforward audition.
- more info: <https://hobbylark.com/performing-arts/20-Best-Tips-For-Dramatizing-Any-Story>

3.4 Six Aristotelian elements of a play

1. **Plot** The arrangement of events or incidents on the stage. The plot is composed of “clearly defined problems for characters to solve.” Plot is to be differentiated from Story which is a chronological detailing of events that happened on and off stage. Events happening off stage are introduced through exposition (narrative dialogue). The playwright must create a plot that is both credible and astonishing

2. **Character** The agents of the plot. Characters provide the motivations (reasons) for the events of the plot. “Vivid characters” face and overcome “obstacles that we can recognize.” They provide the vehicle for conflict.

3. **Theme** The reason the playwright wrote the play. The examination of “patterns of life” can be didactic or just a slice of life

4. **Language** “Vivid characters” facing and overcoming recognizable obstacles need to express themselves in “heightened language.” Dramatic dialogue consists of two parts: narrative and dramatic.

5. **Rhythm** The heart of the play. Plot, character, language, and spectacle all have their individual rhythms in time. The combination of all these rhythms create the impelling force of the play leading to a final climax and Denouement. Rhythm creates mood.

6. **Spectacle** Everything that is seen or heard on stage. Actors, sets, costumes, lights and sound. All plays have spectacle – some emphasize spectacle more than others.

3.5 Discovery and interpretation

A play uses minimal background, description and explanations, leaving character development to the dialogue in the story.

Readers or viewers pick up information about the characters in bits and pieces, through lines they speak, clothing they wear and how they interact with other characters.

In a play, a great deal of the explanation, background and motivation is left to the viewer or reader to discover and decide for himself. Because not everything is explicitly stated, each viewer or reader interprets action for himself and may have a different experience than another person viewing the same play.

3.6 Building a character

1. Feelings

Begin by 'feeling' one's way through the story. What is the range of feelings the character holds in the story? Sad to happy? Afraid to triumphant? Eager to cynical? Only in the simplest stories does a character have only one feeling associated with them. Usually there is a transformation from one set of feelings to another. The big secret is to give the puppet character an ability to move between the feelings necessary to make the transformation.

2. Line

Once known the set of feelings needed, it is possible to start to create. Begin by imagining a line that expresses the feelings of the character. It might be a wiggly line for a sly character, a very rigid line for a strict character, or a bent line to show some sadness. Ideally, two lines are needed for the character to move between to show the transformation. Sketch them out, bend them into wire, anything that lets experiment quickly and easily, without the material getting in the way.

3. Space

From a line, the next step is to give the character a shape. In other words, how much space does the character take up. What kind of space is it? Working from the line, fill out the character. Some take up lots of space, some very little. Some characters carry their weight high, some low. Some characters have a round space, some flat, some square, some jagged. There are no hard and fast rules, after several tries something that works can be found out.

4. Rhythm

Once there are a line and some space, the definition of the character is started. But something is missing. A puppet with only line and space is still a dead puppet. Life is rhythm. Stops and starts, changes of direction, quickness and slowness. Begin by tapping out the character's rhythms. There are usually at least two of them. Not trying to make the puppet run, walk, or anything specific. Just move the hand in space and try to get the feeling. This is the time to try and catch the character in the act of transforming from one feeling to another. Perhaps it's a quick jagged rhythm followed by a slow, heavy beat. The puppet has to be able to show both rhythms well and make the transition between the two seem natural.

5. Putting it together

Coming up with characters is more about play than work. It's trying a hundred things and only using the best one or two. When this is done, the separate concepts of line, space, and rhythm have joined together into a whole character that has a range of feelings. This process lead to the look of the puppet and know what movements it will need. Now it's time to transform it into a puppet.

3.7 References and resources

<https://www.classcraft.com/resources/blog/how-to-build-a-great-lesson-plan-with-a-template/>

<http://www.literature-study-online.com/creativewriting/dramatising.html>

<https://www.sagecraft.com/puppetry/using/character.html>

4 IMPLEMENTATION PHASE

After the preparation phase and the development of the play, everything is ready to begin the activity.

At the very beginning, a very brief introduction might be useful. This is time when children learn what the representation will be about. Also, this is time for children to answer few questions to assess their level of knowledge about rights.

4.1 How to provide a proper non-formal educational activity?

One main question may arise: How to provide a proper non-formal educational activity? Without a precise recipe, there are some ideas to take into account:

- **Originality.** This means: new, unexpected, different, funny. Addressing directly to the children, might be a very good approach.
- **Clearly.** In contact with children, it is needed to use common words. There is no need to demonstrate one's linguistic excellence or to show off a level of academic knowledge.
- **Laconic.** Short sentences with a normal pace of speaking. Each sentence will be followed by a short pause. The pace should be not too fast (children will lose their focus) or too slow (children will become bored).
- **Effective.** It is more important to support children to understand something relevant or less important to go through a wide range of topics and ideas.
- **Attractive.** The clothes are important: a full tie suit or a very serious dress might be nice, but it is too much for a classroom. The voice and body language, also, are important: exaggerated high or low tones will be more interesting than a flat intonation; movement of hands, face expressions and so on will keep children focused. Puppets, on the other hand, should be funny, with colourful costumes and continuous movement in the space of the stage.

4.2 Curiosity

Non-formal education activity within the project scope is built around the idea of theatre. Seniors will enter in a role different from the usual one. Children need to be surprised and become curious. Curiosity can be kept alive using few techniques:

- Giving certain and clear topics and statements (Conceptual projection of ideas).
- Giving examples and actual facts (Factual projection)
- Expressing positive and warm emotions (Emotional projection)

4.3 Emotions and positive learning environment

A successful non-formal education activity means a natural behaviour. It is not an issue for a senior (or any other person) to feel nervous or afraid before the beginning of the activity. In order to cope with such emotions, a previous good preparation and rehearsal will be very helpful. Even to confess, in few funny words, one's emotional state can be helpful. Children will not perceive this as a weakness and laughing together will create a very positive learning atmosphere.

To fight against such emotions, it is useful to have a well prepared environment: general setup, the supporting material ready, working technology (computer, video-projector, speakers and so on).

A positive learning environment is the one where all participants, seniors and children, are actively participating: communicate, cooperate, interact with each other. To encourage participation is important to make room for questions and to accept all the answers provided.

4.4 Practical organization of space and time

During activity small size papers might be used. 10 x15 cm size paper will be just good: easy to handle, allow to have short sentences. If the paper is coloured, it is even more funny and attractive. Talking about discussions and Q&A session, it is advisable to take notes: sometimes, one's memory may play not so nice games.

The use of supporting material should not overcome the subjects of the activity. These aids will underline the topics and will be used to turn the entire interaction in something memorable, interesting and funny.

Arranging children in semi-circle will facilitate their involvement in the activity and the eye-contact between seniors and children.

The activity will follow the plan previously discussed and agreed with teachers (when activity is organised in the school's classroom) or staff (when the activity is organised in a library, museum or other place).

The introduction mentioned above should be short, clear, with an intrigue, concentrating and stimulating interest. This introduction should be learned by heart and rehearsed few times in front of family members or friends before the event.

The introduction will be connected with the final summary. This final intervention will summarize what the play was about, which is the information learned by children. Also, the final intervention must congratulate the children for their active involvement and should contain a surprise, for instance an open challenge for a future activity.

4.5 How to communicate

It is important to communicate with children in the same manner as with adults. Serious information will be communicated in a serious way, to underline the importance. Other type of information might be communicated in a playful manner.

When phrases such as: "You'll hear something unheard and you'll see something unseen", or "Today you are going to have a very special surprise", or "You will like everything I am going to say" are used, the promise for extraordinary or special must to be kept. Other way, the children might become upset or will lose their interest.

Since the non-formal education activity is related with puppets' theatre, the language used before and after the drama play will be picturesque, expressive with short sentences and short pauses after phrases. Children have to hear the beginning as well as the end of the sentence clearly.

When children start to talk, to move or to manifest impatience or feel bored, previous prepared tricks or jokes will be used to reach again the attention of the children. It is not advisable to use louder voice or strong remarks: nobody needs scared children.

If, by fortune, something from what was planned to be said or done is forgotten, this is not a catastrophe. A short improvisation round the same idea, alongside a smile a small portion of laugh will save the situation.

When children are asked something, the answer must be awaited calmly, without hurry. There are no bad answers. All answers are bricks to build self-confidence of children and the building of knowledge. The right answers will be praised, again in a calm way. If children didn't hear the question or didn't understand it, the question will be repeated or reformulated to be clear.

Every time when one child or more say or do something good, connected in any way with the main topic of the activity (human rights), praise them. The praise must be clear and addressed directly to those children. Words of praise are a must at the end of the activity, involving in praise all children.

4.6 How to perform

Before to begin the event and during the activity, all other worries should remain aside. The activity is made for children and about human rights, not about personal issues and concerns. As a matter of fact, like the actors in a theatre play, the educator is playing a role for the children. Even when the educator is not in the best mood, it is important for her or him to smile. Smiling will create a good experience to the children and will improve the mood of the educator as well.

It is recommended to move around, to be closer to all children, to make eye contact with all of them. In this way, the children will understand that every and each of them are important and are a part of the learning activity. Keeping the face, all the time, to the children, is the first step to develop an interactive educational activity. Whenever is possible, the interaction with children will be direct and explicit demonstrated.

The posture of educator should be relaxed, natural and free. The non-formal education is about learning, not about teaching. Children are used to paying respect to seniors. This should be enough. In exchange, the seniors will manifest themselves in a comfortable way, with a natural connection between facial expression, the content of speech and the speaking style.

A significant part of the communication is made by voice. A clear voice, not too strong, not too quiet, with a variable and changing intonation will keep children awake and involved. The used vocabulary should be adequate to the children's age. A very rich vocabulary, specialised expressions or words are to be avoided. Children should understand what is all about from the very beginning. When a word or expression appears not to be known by children, they must be asked to check their understanding. If they prove they didn't understand, the word or expression must be explained and clarified.

4.7 Other tips and tricks for the performance

- Puppet is you, you are the puppet: be joyfull and the puppet will be happy; be angry and the puppet will be angry; smile and the puppet will laugh...
- When you play the puppet, look at it, not to your puppeteer colleague.
- “Fill” the stage with the movements of puppet
- When it is spoken about a puppet character, move that puppet
- When a puppet speaks, move that puppet
- When two puppets talk with each other the one who speaks is moving harder than the one is listening
- The puppet has no mimic. Its emotions are expressed by your voice. Speak louder, change your voice, speak in a exaggerated way.
- If you forget a line from the scenario, improvise, but do not let the puppet silent.

5 REFLECTION

Before to end the activity, a period of time for reflection should be allocated to summarize the topics presented during the activities (the rights discussed about) and to analyze and assess the entire activity. This last part of the activity must be connected with the introduction and related to cover all the activity’s parts.

The reflection sequence should answer questions as:

- Which is the perception of educator (senior) about the activity?
- How is the activity valued by teachers and other participants?
- What is the perception of the children about?
- Which part was a success? Why? What made it successful?
- What was not quite good? Why?
- How successfully were children involved into discussion? How active were they?
- How was the children’s interest stimulated? Which are the reasons for a strong or weak interest of children?
- Were the questions clear? How were children answering them?
- What did the children learn?
- How was the communication style? What should be improved and why?
- What can be done differently next time? Why?
- What did the senior learn and discover?

The reflection sequence can be implemented using open discussion with children, teachers and other participants, using direct question. Also, boxes representing different assessment topics might be used, each participant being able to put a token of any kind (buttons, pieces of paper etc.) in a specific box, according to the level of appreciation. The spider web assessment tool can be used as well.

6 EXAMPLES OF ACTIVITIES

In the following tables are summarized examples of the activities implemented by the partners during the project. They can be used as good practices to be followed for future implementation of non formal educational activities.

6.1 How to involve seniors in school lesson – first steps and general organization

PARTNER	Association ARID- Poland
THEME	Involve seniors in school lesson
TITLE OF THE ACTIVITY	Involvement seniors into the theatre activities in the schools
TARGET GROUP(S)	Seniors Teachers Primary school pupils Secondary school pupils
DURATION	4 meetings, 2 hours each
LOCATION	Classroom
AIMS OF THE ACTIVITY	<ul style="list-style-type: none"> • Provide information about the possibilities of usage of the puppets theatre in the school activities • Present directors and teachers of the schools how seniors can contribute in the preparation and implementation of the performance • Importance of involvement of seniors into the preparation of the performance • Importance of the forwarding information about human rights to the children with facilitation of the adult (schools and seniors) • Development of the further activities related to the aims of the RIGHT project
DESCRIPTION OF	1. Meeting with the directors of the schools

THE ACTIVITY

To involve efficiently seniors in the school activities it is necessary to start from meeting with the school director. In the frame of the project implementation ARID, together with Senior Center representative met with the school director and presented aims and objectives of the RIGHTS project and possible utilisation of the goals and products in the frame of the school activities. This was a fundamental point for the activity because the directors of the schools have to give the permission to implement it.

2. Meeting with the teachers from the schools.

We have met with two schools – one special primary school in Kraków and a secondary school from Limanowa. In both schools we have started from the presentation of the aims of involvement seniors in the school activities. The difference was only with the content of the lessons: simpler for the primary pupils, more advanced for the secondary students. Nevertheless, the aim of meeting with teachers was to present the proposed activities which could be implemented by seniors together with schools. We proposed following scenario of the cooperation:

Lessons about:

- puppets production technics
- scene and environment development
- screenplay development
- performance development


3. Permanent cooperation of the schools with teachers with weekly lessons with participation of the seniors in the school activities with the following structure:

Lesson 1:

1. Presentation of the aim of the lesson for teachers and children
2. Presentation of the elements of the theatre
3. Presentation of the techniques of production puppets
4. Presentation of the play
5. Performance done by seniors
6. Discussion

Lesson 2:

1. Selection of the children to play with puppets
2. Spontaneous performance done by children with utilisation puppets and play
3. Final discussion about cooperation and possibilities of usage of the theatre for

	teaching children about the human rights. Timeline of the performance – 45 minutes (1 lesson unit)
MATERIALS/ RESOURCES/ TECHNICAL REQUIREMENTS	Material necessary to produce all parts of the performance (puppets, scene, screenplay etc.)
PICTURES OR VIDEOS UPLOADED	

6.2 Activities of the theater of puppets and lessons on storytelling on rights

PARTNER	Polo Europeo della Conoscenza – Istituto Comprensivo di Bosco Chiesanuova - Italy
THEME	Cooperation between schools and cultural associations
TITLE OF THE ACTIVITY	The stories of rights: the tales in the luggage and our own stories
TARGET GROUP(S)	Primary school pupils Senior people Cultural association animators Teachers
DURATION	3 meetings of 2-3 hours each
LOCATION	Classrooms or wide spaces in the school (theatre, library, etc.)

<p>AIMS OF THE ACTIVITY</p>	<ul style="list-style-type: none"> • make children aware of the importance of fundamental rights and the fights for their protection through the language of the puppet theatre; • present to children important historical figures in the fight for the rights through the narration of seniors; • foster communication skills; • develop language and writing skills, understanding of narrative text rules; • support children in writing their tales of rights; • strengthen the cooperation between schools and cultural associations with the common aim of children's aware development; • promote the use of non-formal techniques in the daily academic activity.
<p>DESCRIPTION OF THE ACTIVITIES</p>	<p>The activities in the school have been implemented with the cooperation of:</p> <ul style="list-style-type: none"> - Favolavà: a cultural association of retired persons that voluntarily have performed puppet theatre in the schools - Del Miglio publisher: a publishing house representative that works a lot with children and schools promoting reading and writing. <p>The tales of rights have been performed in several schools, the main structure of the lessons was the following:</p> <p><u><i>Lesson 1 – puppets' play [in cooperation with Favolavà cultural association]:</i></u></p> <ol style="list-style-type: none"> 1) presentation of the activities that will be implemented 2) demonstration of the materials, the story of the puppets and the theatre 3) Presentation through a moment of animation and small sketches of the importance of the Rights, of how the concepts of rights have evolved throughout history: starting with the cave man, then introducing the most important rights, taking into account the children's knowledge, experiences and sensitivities. 4) The seniors let the children free to express their thoughts on concepts related to rights that are important to them, stimulating a dialogue between them (the value of the right to family, to play, to help others, to school, to justice, etc.). The children usually show considerable interest and participation in the dialogue by expressing their personal views and calling for equal rights for all children on earth...and this is what exactly happened. <p>With the youngest children, rights were presented as 'an armour' that can defend the most fragile and make them live peacefully. These rights are the fruit of the love of those who came before us and who left us a legacy of great value that we must know so that we do not lose it. With the older children, it was possible to explore more sensitive topics such as the right to have one's own culture</p>

	<p>respected, the right to political asylum for those from war zones, etc.</p> <p>5) After the introduction, the puppets’ play begins. For example, in the case of the Italian re-enactment of Don Quixote as a parallel to the lives of the two judges Falcone and Borsellino, the play allows them to explore how the Mafia comes to deny fundamental rights, from the right to life, to justice, to freedom. The story of Pinocchio, on the other hand, allow to explore themes such as the right to have a name, the right to play, the right to forgiveness, the right to go to school, the right to be cured.</p> <p>The performance is always very well attended and appreciated</p> <p>6) At the end of the show, all the children are invited to try out a puppet, see how it is held and how it can be used and interact with their classmates.</p> <p><u><i>Lesson 2 – Develop new characters [in cooperation with Del Miglio Publisher]:</i></u></p> <p>7) The educator asks the children to recall the play and the rights enacted in the first meeting. The main themes are quickly discussed, considering especially the structure of the play and the protagonists.</p> <p>8) After that the students are invited to reflect about the “Character” and discuss about its feature. The students then create their own Character.</p> <p><u><i>Lesson 3 – Develop the plot in cooperation with Del Miglio Publisher]:</i></u></p> <p>9) During the 3rd lesson the publisher explains the concept of the “Plot”. The educator gives examples of very famous stories known to children, such as Cinderella, Alice in Wonderland, or Harry Potter. In this way, pupils understand how to construct a story.</p> <p>The didactics are adapted to the type of class: more discursive, with group work for the earlier grades and more technical as the age goes up.</p> <p>10) Using the Characters created in the previous lesson the students create their own tale / story of rights. If the children need a further meeting to finish the story it can be organised.</p>
<p>MATERIALS/ RESOURCES/ TECHNICAL REQUIREMENTS</p>	<p>Puppet theatre in the luggage</p>



6.3 Collaboration between adult and seniors' centers, infant and primary schools and an organizing team of an international puppet festival

PARTNER	Consejería De Educación. Junta De Castilla Y León - Spain
THEME	Collaboration between adult and senior's centres, infant and primary schools and an organizing team of an international puppet festival
TITLE OF THE ACTIVITY	"Rights, history, life and bridges" From puppets theatre at primary school lessons to an international puppet's festival
TARGET GROUP(S)	Primary schools Adult centres Senior people Teachers Educational general directorates Cultural and educational Associations Penitentiary institutions (through its educational area)
DURATION	<ul style="list-style-type: none"> • At schools: 2 sessions of 2 hours each+ 1 session as an asset

	<ul style="list-style-type: none"> • Activities to support and train senior people: 7-8 months • Open performance for schools in the context of an international puppets festival: One session of 1,5 hours
LOCATION	<p>Assembly halls, Classrooms School yards Theatres Wide spaces in libraries, town halls, town squares...</p>
AIMS OF THE ACTIVITY	<ul style="list-style-type: none"> • Promote the active participation of senior people, promoting their socialization, increasing self-confidence and greater involvement in the educational process. • Value the role of senior people in society, through their lived experience. • Recognize and encourage the active participation of senior people, as promoters and defenders of rights. • Analyse with seniors the declarations of fundamental rights. • Train seniors in oral expression techniques that allow them to feel confident when it comes to dramatizing and telling the selected passages to students of primary school age, in relation to the defence of fundamental rights. • Make the younger generations aware about the importance of defending their rights and the rights of society as a whole. • Establish collaboration between educational and cultural organizations and schools to promote children awareness
DESCRIPTION OF THE ACTIVITIES	<p>Activities for training and support senior people (activities previous to go to schools):</p> <p>From October to January teachers, adults and seniors made an interdisciplinary work carried out in different areas:</p> <p>In the field of language senior worked on: reading, spelling, grammar, intonation, diction, semantics and communication skills. They also work in body expression techniques and dedicate a month (1 session or 2 hours per week) to talk to what life experiences does the passage of the tale they are going to perform lead them to. This bring adult centres teachers to work within the field of social sciences and Artistic Education: Historical situation and contexts linked with the passage, analysis of rights, geographic location, tradition, oral and written transmission of</p>

the values of different generations. Creation of puppets and the settings (seniors also made/build/create the puppets)

From mid-January onwards, teachers and seniors dedicate 1 session of 1,5 hours to rehearse the play, to talk about the rights behind it and their life experiences. They also started to better know each other. This is important as senior do not necessary knew each other before and if they are going to work together and go to the primary schools they need to generate among them the trust and the sense of belonging to a group.

Due to the experience carried out, it is advisable the play rehearsal time with seniors during 2 or 3 months. Senior people are not teachers, nor professional “actors” and some of them are in the adult school to learn to read and write, so they need to feel confident before going to a classroom with primary school children.

In a short video some senior people recorded at the end of the project, they explained what a challenge it was at the beginning, they talk about their fears. Once done the performances they express their happiness and they feel proud of having go through their „fears“ insecurities“, they found amazing the relation stablished with children, how they could build the intergenerational bridge with them

(<https://www.facebook.com/100079321759676/videos/3350844898486551/>)

“Rights on a round trip”

Phase 1- “Rights outward journey”: Senior people with children at infant and primary schools

Session 1- Presentation session between senior people and teachers. This session is previous to the senior people to arrive in the classroom. Both teachers from the adult centres and from the primary schools as well as senior people have a meeting together on which they explain the aim of the session at the classroom.

Session 2- Puppets and universal tales and rights arrive to school (collaboration between adult schools and primary schools):

- Senior people, supported and accompanied by adult school teachers go to primary school with the suitcase. They present themselves to children, introduce the characters and story that are into the suitcase.
- Seniors ask to children what they think rights are, whether they have heard about them. In Don Quixote seniors co-involve children within puppet’s play as they created a role for them as Don Quixote’s journeys and adventures knights’/ladies’ rights defenders together with Don Quixote and Sancho. Children are very much delighted to participate in the session, they showed big interest and participation either during the puppets play and on the dialogues with seniors.

Phase 2- **“Rights in a return trip”**: Primary school children visit adults and seniors centres:

Session 3- Beyond the puppets theatre: Either the phase 2 and the session were an asset after the puppet’s play and the session of dialogue with children. Pupils wanted to still talking and dialoguing with seniors about their life experiences, the different rights... children wanted more time together with seniors. The bridge built between infant and primary schools and seniors will continue on the years forward. The puppets theatre will be play with more classrooms during next year, even if the project is finished.

Open performance for schools in the context of an international puppets festival:

- This consisted on a collaboration with the organizational team of and international puppets festival (<https://titirimundi.es/>). In this means, the international puppets festival “Titirimundi” has an educational branch and we get in contact with them to explain about the project and to propose the seniors’ participation in the programme forwarded to schools. The contact email is public and open to all countries (titiricole@titirimundi.com)
- The international puppets festival organizational team immediately show their agreement and support to seniors’ participation into the international puppets festival by giving them a proper space and time to play their tale of rights into the program forwarded to schools.
- The participation of senior in the international puppets festival was 1 session of 1.5 hours. During that session they introduced the rights, the characters, explained the story, perform the puppets theatre. Then there was time dedicated to talk to children. Pupils could express their thoughts, feelings, what they knew about rights, which rights they heard about...
- Seniors told pupils some of their life experiences, some of them could go to school when they were little but many of them not, they had to start to work at a very early age, they need to help their parents to survive. Children showed high commitment and some of them talked about experiences lived by their grandparents. Seniors took advantage of that to also encourage children to continue talking, listening and enjoying the wisdom of the elderly, relatives or other elder people in the town.

**MATERIALS/
RESOURCES/
TECHNICAL
REQUIREMENTS**

- Puppet theatre in the luggage
- For supporting seniors on the part they felt less confident we established a collaboration with drama school pupils and teachers that happily accept the voluntary collaboration.

REFERENCES, IF ANY (website – books)	Cervantes Saavedra, Miguel (1953). El Ingenioso Hidalgo Don Quijote de la Mancha. Manuel de Falla's libretto:: https://www.manueldefalla.com/es/obras/obras-escenicas/el-retablo-de-maese-pedro
PICTURES OR VIDEOS UPLOADED	A short video seniors recorded at the end of the project on which their express how Rights project and getting in contact with children to talk about rights impact on their life (challenges and opportunities they experienced): https://www.facebook.com/100079321759676/videos/3350844898486551/ News about the Rights puppets theatre performance in the International Puppets Festival "Titirimundi"

6.4 Cooperation among teachers to include the activity in the formal curricula

PARTNER	Panevezio Rajono Svietimo Centras - Lithuania
THEME	Cooperation among teachers to include the activity in the formal curricula
TITLE OF THE ACTIVITY	If you do not learn, you will become...
TARGET GROUP(S)	Students aged 11-12 Teachers Seniors
DURATION	2 months
LOCATION	School, students' homes
AIMS OF THE ACTIVITY	<ul style="list-style-type: none"> To set free children's creativity in interpreting the tale of Pinocchio's Adventures and discuss human rights
DESCRIPTION OF THE ACTIVITIES	<p>Phase 1: Reading and interpretation of The Adventures of Pinocchio by Carlo Collodi.</p> <p>During the lessons of mother tongue students read the book The Adventures of Pinocchio by Carlo Collodi together with their teacher. The first lesson is dedicated to get familiar with the author of the book, the origin of the book, its composition and structure and the main theme of the book. Lessons 2-3 are dedicated to get familiar with the characters, problems of the book and main plot.</p>

Phase 2: Recognition of the right to education and connection with the history of the origin of rights.

During the History lesson the history teacher presents the history of schools in the country and highlights the right to education. Students also discuss what other rights they know.

Phase 3: Production of Pinocchio's portrait during a technology lesson.


During the technology lesson students produce the portrait of Pinocchio from wood (veneer), they use their imagination to create the portrait, make measurements, draw and paint it. Later it can be used as decoration or a book stand.

Phase 4: Making puppets at home with parents and grandparents and pupils' activities; presenting the work to family members

The theatre teacher gives a lecture on the ways of making puppets. One of the ways to make puppets is puppets made of old socks and gloves using old buttons and other materials. Students have to use their imagination to describe the chosen character. Students choose either the Cat, the Fox, Pinocchio, Romeo, Geppetto or the Cricket. They discuss the sustainability of the puppets. Students make the puppets together with their families at home. Older generation help the young to make puppets. Some students had a needle in their hands for the first time in their life. Also, it is a time for families to spend time together. The grandparents have an opportunity to talk about their values in life and their life experience. Students also have an opportunity to present the story of Pinocchio to their grandparents who had only heard a different story in their childhood. Family connections get better this way.

Phase 5: Staging of Pinocchio's adventures in the classroom.


The teacher of theatre presents the idea of table theatre. Later students act with everything – pens, cups, etc. After that student together with the teacher choose desired scenes of the book which prove that education is a value. The scenario is written together. As the puppets have already been made, the parade of the puppets is organized and students choose the best ones which represent the characters best. They justify their choices. All the students have a chance to try to act, draw decorations or participate in preparations. The best actors are chosen to act in front of the public.

	<p>Phase 6: A show to the school community during the event.</p> <p>The spectators are school community members: younger students, parents, grandparents, teachers.</p>
<p>MATERIALS/ RESOURCES/ TECHNICAL REQUIREMENTS</p>	<p>A book by Carlo Collodi The Adventures of Pinocchio, materials for making puppets (stockings, gloves)</p>
<p>PICTURES OR VIDEOS UPLOADED</p>	

6.5 Extra-school activities in the libraries

<p>PARTNER</p>	<p>Association Sinaptica - Romania</p>
<p>THEME</p>	<p>Cooperation between librarians, teachers and seniors to develop non-formal education activities for active citizenship</p>
<p>TITLE OF THE ACTIVITY</p>	<p>Extra-school activities in the libraries</p>
<p>TARGET GROUP(S)</p>	<p>Primary school pupils Secondary school students Librarians Teachers</p>
<p>DURATION</p>	<p>1 hour</p>
<p>LOCATION</p>	<p>Library</p>

AIMS OF THE ACTIVITY	<ul style="list-style-type: none"> • To approach the school curriculum using tales and puppets theatre • To make children comfortable with theoretical topics such as rights, responsibility, social involvement
DESCRIPTION OF THE ACTIVITIES	<p>The activities described below were developed independently by librarians, based on the brief presentation of the project.</p> <p>Activities were organised in different libraries. In one library, the librarians started from the general description of the project. Then, they discussed with teacher about the curriculum content related to active citizenship. Together, they identified the approach to be used in relation to children. Also, the librarians discussed with seniors about how to make seniors an active pedagogical resource for the chosen rights, and strongly connected with the tale presented by the mean of puppets drama.</p> <p>Besides the scenario and theatre kit, the librarians prepared a presentation and extra-educational materials fit for 11-14 years old. These supporting educational materials were created starting from the school's manual used in the classroom. The presentation comprise the basic information about civil rights and their relevance as presented in the manual. The extra-educational materials comprise a quiz game with printed cards. On cards were printed short questions about rights and citizenship.</p> <p>1) In the first part of the activity, the play was performed. Then, the students had the opportunity for hands-on with puppets, and they experiment the performing. In the last part of the activity, using the presentation, the librarians guided an open discussion with children, about the rights, the meaning of rights and the significance of defending the rights by enjoying them in a responsible way. In the last part of the activity, participating seniors were invited to share their memories during communist period, when several rights were not granted or granted in a deformed way.</p> <p>2) In the second library, the librarians prepared small pieces of paper with pre-designed contours of figures, each of them symbolising a specific right. This approach was considered more adequate for children 6-8-year age group. This activity was developed without support of teachers or educators; seniors being invited instead.</p> <p>First, the drama was played. Then the seniors started from the relevant sequences of the play and shared with the children the life experiences from communist period to today, comparing the age of dictatorship where many rights were only</p>

	<p>declared but not respected, with the present period, when people have a lot of rights and freedoms. Seniors explained why is important that rights to be defended every day, by using them in a responsible manner.</p> <p>In the last part of the activities, children were invited to colour predesigned pieces of papers (book marks). Each drawing was associated with a right, and children were challenged to explain what right they identify and what is the meaning of that right. Of course, one of the most interesting part of the activity was the hands-on session, when children, with the help of librarians, turn the entire space available in a party room.</p>
<p>MATERIALS/ RESOURCES/ TECHNICAL REQUIREMENTS</p>	<p>The first library used: puppet kit for Ileana Samziana tale, beemer&laptop, PPT presentation, in-house made presentation papers about rights.</p> <p>The second library used: puppet kit for Pinocchio tale, balloons, coloured pencils & colouring drawings.</p>
<p>PICTURES OR VIDEOS UPLOADED</p>	 <p>The first photograph shows a young woman with long brown hair wearing purple and yellow glasses, holding a blue and white puppet. The second photograph shows a group of children behind a table decorated with colorful drawings of a boy and parrots. One child is holding a puppet.</p>

6.6 Involvement of the local professional school

<p>PARTNER</p>	<p>Make it Better - Portugal</p>
<p>THEME</p>	<p>Involvement of the VET school</p>
<p>TITLE OF THE ACTIVITY</p>	<p>Workshop of production of puppets</p>
<p>TARGET GROUP(S)</p>	<p>15 - 16 years old students Teachers</p>

DURATION	3 months
LOCATION	Classroom
AIMS OF THE ACTIVITY	<ul style="list-style-type: none"> • Learning new techniques of puppet construction/production; • Applying acquired knowledge in activity planning within the frame of the child support class; • Dramatize excerpts from plays; • Acquisition of ludic and pedagogical equipment for the school • become aware of the importance of the fundamental right, their history and becoming testimony for the younger peers on their importance
DESCRIPTION OF THE ACTIVITIES	<p>This activity has involved students from the local professional school. Participants to the training course of the project have trained the students of the childcare support worker course in preparing the puppets and the plays to be presented to the local primary schools. This activity allowed these students to become more aware of the importance of the fundamental rights and the fights for their adoption.</p> <ol style="list-style-type: none"> 1. First, the students created a head with modeling mass, then cut it in half, front and back parts of the head. 2. They put the two parts in a plastic bowl and covered it with plaster previously mixed with water. 3. After drying, they removed the dry plaster of the plastic bowl and dug the mass head, leaving the shape of the head in the plaster. 4. The mold began to be filled placing several layers of paper previously soaked with a mixture of transparent glue and water until it achieves a strong structure (5 to 6 layers). 5. After the paper drying, they removed the mold and join the two parts of the head. 6. Then, with a last layer of paper, smooth the face and after it dries, they painted it with white ink and then with the color that they choose to the puppet. 7. The clothing is sewn with fabrics from a supplied mold and hands made of wood (mold supplied earlier) 8. Join the head to the body with a clamp and hands with hot glue. 9. They decorated the puppets within their personal taste, with wool in the hair, with eyes, mouth and nose painted or glued; 10. Finally, the students prepared an excerpt of the play "The Adventures of

	<p>Pinocchio" and presented it to the school community</p> <p>After all the preparation of puppets and scenarios, the students worked a part of the play "The Adventures of Pinoquio" and with some essays prepare a dramatization, presented themselves in a few times to different audiences from pre-primary to 1st and 2nd cycle students sand at the end of the presentation, a discussion of ideas between the contents of the play and its allusion to Rights.</p>
<p>MATERIALS/ RESOURCES/ TECHNICAL REQUIREMENTS</p>	<p>Plaster, modeling dough, plastic bowls, parchment paper, liquid glue, brushes, tray, paints, fabrics, hot glue, clamps, wool</p>
<p>PICTURES VIDEOS UPLOADED</p> <p style="text-align: center;">OR</p>	