



TRAINING FORMAT



PERFORMATIVE STREET ARTS IN

NON-FORMAL EDUCATION

ERASMUS-YOUTH-2021-CB

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GUIDELINES



TRAINING FORMAT CREATED BY



NGO NEST
Berlin

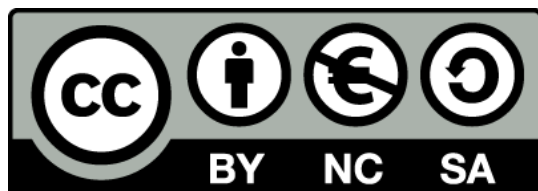
Q CODE



*The Youth of
Ura*

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1. CONTEXT

European organizations active in community development in disadvantaged areas often have to find new tools to engage young people and find creative solutions. One of these tools is participatory arts projects. In fact, research supports a participatory approach to culture as a means of civic engagement, and the creation and sharing of cultural projects for strengthening social belonging and community participation.

The formulation of cultural policies including a diverse cultural agenda can strengthen social cohesion and act as a stimulus for innovation and regeneration, as outlined by the “Cohesion Policy” developed by UNESCO. This is particularly urgent if we take into consideration a new threat: the prolonged COVID-19 lockdown measures are affecting young people’s social lives worldwide, particularly of those coming from disadvantaged areas, resulting in a perceived loss of social belonging and detachment from the community.

Now more than ever it is crucial to develop resilient communities, focusing on young people and giving them skills to become agents of change, paving the way for the regeneration of disadvantaged areas. After the terrible conflicts and turmoils of ‘90s in Western Balkans, performing street arts is taking on an increasingly central role in Kosovo, Bosnia-Herzegovina, Montenegro and Albania, both as a way to commemorate the victims and the events of the recent past and as a tool to transform ethnic hatred into inclusive positive messages, thus promoting democratic values and regional reconciliation (BalkanInsights, 2019).

However, the region is still facing some major challenges consisting not only in weak regional governance, poor economic convergence capacities, high levels of youth unemployment, rampant corruption and illiberal politicization of ethnicities (Milić, 2018), but also in some social phenomena in the field of youth: a) the youth legal and policy framework is an under-regulated one; no efficient mechanisms for integration of youth perspectives into public policy can be identified, and current legal and policy frameworks do not encourage youth participation; b) there are serious issues in and limitation of space for civil society to speak out and to act in promoting democratic and inclusive values (Civil Society and Youth Engagement in the Western Balkans, 2019).

PIROUETTE is a 24-month Capacity Building aimed at promoting the use of performative street arts such as circus, street dance and street painting as an innovative Non-Formal Education (NFE) methodology to foster social and civic engagement of youth and, eventually led to a community-led regeneration of urban/disadvantaged areas. The idea behind the project stems from the recognition of youth's social and civic engagement as a driving force for community development.

2. Aim of the Training Format

A central result of our project work is the development of a new and innovative training format. The training format focuses on the connection between social competencies and a creative and artistic educational practice, and concentrates on the performative arts of circus, street dance and graffiti. These art forms are specifically applied against the background of a desired and necessary social inclusion of the target groups.

The training format is freely available to all actors in youth work and socio-cultural education.

3. The Methodology of Non-Formal Education (NFE)

Non-formal Education (NFE) can be defined as the comprehensive approach of all educational practices which are not included in the formal system of education. NFE can address diverse specific target groups, from youth to elderly people, with and without disabilities, taking place in different environments and contexts.

Learning activities within a non-formal framework are created to meet young people's needs, aspirations and interests on a voluntary basis and learner-centered. Learning methodologies used in NFE are varied and are mainly focused on establishing environments based on trust and sharing experiences.

To summarize the main differences between Formal education, Informal education and non-Formal education are:

- ★ Formal education: the hierarchically structured, chronologically graded 'education system', from primary school to the university and including specialized programmes for academic studies, vocational and professional training.
- ★ Informal education: the lifelong process whereby every person acquires attitudes, values, skills and knowledge from daily experience and the educative influences and resources in his or her living environment – family, work, school, mass media etc.
- ★ Non-Formal Education: any educational activity outside the established formal system - whether operating separately or as an important feature of some broader activity - that is intended to serve identifiable learning clienteles and learning objectives.
- ★ A few of the advantages of Non-Formal Education:
 - ★ It facilitates the inclusion of disadvantaged groups.
 - ★ It allows flexibility in organization and methods.
 - ★ It provides added value in terms of capacity-building of organizations, systems and institutions

4. TRAINING FORMAT

Youth Civic Engagement through performative street arts

MODULES

- 1) INTRODUCTION
- 2) Social Inclusion through Street Art
- 3) CIRCUS
- 4) STREET DANCE
- 5) GRAFFITI
- 6) Evaluation/Assessment

Module 1: INTRODUCTION

developed by NGO NEST BERLIN (DE)

| Module 1 – Ice breaker | |
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| Learning Outcomes LOs : | Participants will introduce themselves to one another, getting to know each other better. |
| Duration: | 10 minutes |
| Materials needed: | none |
| Preparation: | The trainer invites the participants to create a circle standing on their feet and put on some music |
| Description: | <p>The trainer asks everyone in turn to jump inside the circle saying their names, where they come from, how old they are etc.</p> <p>The first time they do it in a “normal” way; the second time they repeat the activity shouting, the second time jumping and the last time in slow motion.</p> |
| Learn check/ Debriefing: | One by one, everyone has to repeat the name of every participant following the order of the circle. |
| Tips for the Trainer: | Make sure to create a common space with no judgements, making everyone feel at ease. |

Module 1 – Toilet Roll and Magic Blanket

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| LOs: | Participants will introduce themselves to one another, getting to know each other deeper. |
| Duration: | 10 minutes |
| Materials needed: | toilet roll, two blankets |
| Preparation: | The trainer invites the participants to create a circle standing on their feet and puts on some music |
| Description: | <p>Trainer gets a toilet roll, hands it over to the participants and asks them to take what is sufficient for them.</p> <p>Then the trainer will explain that for each paper they have to reveal something about themselves.</p> <p>This is also followed by The Magic Blanket:</p> <p>Participants are divided into two teams and every team picks someone to stand behind the blanket and the trainer holds it high and then counts and drops it. Participants who can remember the name of the one from the other side win and take the loser in their team until one team wins.</p> |
| Learn check/ Debriefing: | Game and fun |
| Tips for the Trainer: | Make sure to create a common space with no judgements, making everyone feel at ease. |

Module 1 – Art Oriented

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| LOs: | Participants will learn how to work in group respecting everyone's time and space. |
| Duration: | 30 minutes |
| Materials needed: | Papers and markers |
| Preparation: | The trainer provides some music in the meanwhile. |
| Description: | <p>Divide the participants into 4 groups.</p> <p>The trainer will make 4 little papers with four options (dance, paint, act and sing).</p> <p>Every team now picks a paper and gets 20 mins to design something representing the team accordingly and to give it a name and identity. After completion participants will make their performance, showing it to everyone.</p> <p>This is the performative arts build up to the topic and the build up to the TOP 10 Game.</p> <p>After designing their identity and name each team will play in the same team twice a day everyday. The play is (twice a day) naming top 10 categories and the team at the end of the training with the highest mark, they get a prize.</p> |

Learn check/
Debriefing:

The trainer will ask participants what they found difficult, how the experience of communicating only with numbers and eye contact was for them and how useful they find the activity to be for team dynamics.

Tips for the
Trainer:

Help the group to remember the numbers in case the activity goes beyond the fixed time.

Module 1 – Dangerous Route

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| LOs: | Participants will learn how to work in group achieving a common target. |
| Duration: | 25 minutes |
| Materials needed: | Chairs, board, bottles and different obstacles. |
| Preparation: | Trainer explains the activity and offers a variety of tools to be used |
| Description: | Divide the participants into 2 groups. Now they have to create a path where one of the groups has to go through with their eyes closed and one person chosen has to guide them throughout the path. Then the other way around for the second group |
| Learn check/ Debriefing: | <p>After the activity the trainer will ask some debriefing questions such as:</p> <ul style="list-style-type: none"> • Did you have a common plan to reach the end? • Was everyone involved in the activity? • How did you choose a team leader and how did everyone cooperate? • Was it hard working together with a deadline? |
| Tips for the Trainer: | The trainer should help the team only in emergencies such as: to ensure safety, communication is not efficient, many people are excluded. |
| References | Developing social skills coming from the traditional game. |

Module 1 – Escape Island

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| LOs: | Participants will learn how to work in group achieving a common target |
| Duration: | 25 minutes |
| Materials needed: | Colorful papers, blind folding scarfs |
| Preparation: | Trainer explains the activity and offers a variety of tools to be used |
| Description: | Divide the participants into 2 groups. Now they have to create a path where one of the groups has to go through with their eyes closed and one person chosen has to guide them throughout the path. Then the other way around for the second group |
| Learn check/ Debriefing: | <p>Escape island: Participants are divided in 3 groups - one group is imprisoned at the deserted island from which they have to escape, they are blindfolded and cannot see.</p> <p>Second group is on the island in the middle of the sea, they can speak and they can see.</p> <p>They need to help the people on the deserted island to escape it by giving them instructions and helping them to build the path over the sea.</p> <p>The third group is on a safe mainland and needs to give instructions to the second group on how to build the path over the sea and escape the island together with the group on the deserted island. They cannot talk.</p> |

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| | The aim is to find effective ways of communication and collaboration in limited time, with limited resources and with obstacles in order to save everyone. |
| Tips for the Trainer: | The trainer should help the team only in emergencies such as: to ensure safety, communication is not efficient, many people are excluded. |
| References | Developing social skills coming from the traditional game. |

Module 1 – Facilitation for young participants with fewer opportunities

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| LOs: | Participants will learn how to work together with some difficulties |
| Duration: | 20 minutes |
| Materials needed: | A list of question |
| Description: | <ol style="list-style-type: none"> 1. The trainer will ask people to be set on a line 2. Then the trainer will read a list of questions: e.g. <i>Who lives in a EU country? Who is working? Who has both parents working? Who has a bachelor degree?...</i> 3. Who answers “Yes” to the questions will advance by one step 4. At the end some of them will be further the others |
| Learn check/ Debriefing: | Trainer will ask the participants what they think about the activity and if they think everyone has equal opportunities. Then the trainer will make participants think once again about the term “difficulty” and its shadows inside society. |
| Tips for the Trainer: | Questions do not have to be personal but can be very general in order not to offend anyone. |

Module 1 – Energizer

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| LOs: | Keep concentration up throughout the training. Be aware of language barriers. |
| Duration: | 15 minutes |
| Materials needed: | A list of gestures |
| Preparation: | Put on some music during the activity |
| Description: | <ol style="list-style-type: none"> 1. Participants are row in front of the trainer 2. The trainer say aloud a list of orders: e.g. look up, look down, point out to your left, point out to your right, hug the person on your left, hug the person on your right, jump backward, jump forward... 3. Participants reply those gestures 4. For the second time, words are changed: Up is down, left is right, backward is forward (etc.) and viceversa 5. Participants have to do the exercise properly 6. Now, the same thing of n.4 but without pauses, faster.. 7. Once again, even faster and with the list of orders changed. |
| Learn check/ Debriefing: | Trainer will ask participants if it was difficult and which was the most difficult part. Trainer will ask individual participants to tell the group about a situation where a lack of communication undermined their activities (in their private or working life) |
| Tips for the Trainer: | Be sure not to get confused, too |
| References: | <i>Inspiration taken from:</i> Looking Around SessionLab |

Module 1 – Energizer

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| LOs: | Raise individual self-esteem and group motivation |
| Duration: | 15 minutes |
| Materials needed: | none |
| Description: | <ol style="list-style-type: none"> 1. People are standing in a circle 2. Everyone should put their hands on their hips (superman position) 3. The first should say his/her inner quality in this position (e. g. I am kind, I am creative, I am determined..) 4. So, everyone in the circle does it 5. In the second turn, they have to shout it (the same quality) 6. In the third turn participants have to scream the quality of the person in front of them in the circle (e.g. You are kind!, You are creative! You are determined!...) |
| Learn check/ Debriefing: | At the end, the trainer will ask participants how they feel and if they really believe in what they have shouted. |
| Tips for the Trainer: | The Trainer should be part of the circle if participants are short. If someone does not know what to scream to describe him/herself, the trainer should ask the group what to say |

Module 1 – Evaluation

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| LOs: | Evaluation of the activities performed |
| Duration: | 20 minutes |
| Materials needed: | A piece of paper for each participant |
| Preparation: | <p>In every piece of paper should be written:</p> <ol style="list-style-type: none"> 1 – What have you learned? 2 – What have you forgotten? (What have you “left at home”?) 3 – For which thing are you more grateful? <p>Put on some music during the implementation of the activities</p> |
| Description: | <ol style="list-style-type: none"> 1. The trainer gives each member a piece of paper with the 3 questions. 2. People have 10 minutes to write the answers and the read them aloud |
| Learn check/ Debriefing: | The trainer, after he/she has read them aloud, will ask for the reasons why they have chosen to write those things, creating a debriefing moment. |

Module 1 – Evaluation

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| LOs: | Evaluation of the activities performed |
| Duration: | 15 minutes |
| Materials needed: | Some background music |
| Description: | <ol style="list-style-type: none">1. Participants stand in a circle2. One by one, participants go to the center saying this formula: “Hi, my name is... I am afraid of (The thing they wrote in the fairy tale) but today I am more.... Thank you”3. At the end they make a great applause all together |
| Tips for the Trainer: | The trainer will do the same activity, standing in the circle, too. |

Module 2: Social Inclusion through Street Art

developed by The Youth of Ura (AL)

Introduction, team-building and social inclusion workshop

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| LOs: | Acquire knowledge about social inclusion, put the base to get the group ready to work on the session activities. |
| Duration: | 1/1.5 hour |
| Materials needed: | <ol style="list-style-type: none"> 1) Safe space with a room to work that has desks and chairs for at least 16 participants 2) Flip-over or whiteboard <ul style="list-style-type: none"> ● White paper ● Pens & markers (3 colours) ● Post-it notes (9 packages in 3 different colours) |
| Preparation: | For the second part 5 minutes are required to introduce the activity. |
| Description: | <p>Initial introduction of the topic: the relation between street art and social inclusion, followed by constructive learning and discussion.</p> <p>Activity I This is a team building activity</p> <p>The Association Game</p> |

This is a form of brainstorming that can be used as an icebreaker or as an introduction to a discussion or activity. Participants sit in a circle and the facilitator starts off by saying a key word (a word they have chosen that is at the heart of the topic they wish to introduce). Go round the circle, each person in turn first repeating the key word and then the first word that comes into their head associated with the key word. A variation is for each person to respond to the word the last person said.

Discussions in large groups

Buzz Groups (if necessary)

This is a useful method if no ideas are forthcoming in a whole-group discussion. Ask people to discuss the topic in pairs or small groups for some minutes and then to share their ideas with the rest of the group. You will soon find the atmosphere “buzzing” with conversations and people “buzzing” with ideas!

Discussions in small groups

Activity II

Divide the participants into national groups, then ask them to do research on the relationship between street art and social inclusion in their country. For the research, give the following guidelines to follow, as well as for a short presentation of their findings: events, perception of street art, acceptance of street art and most common types of street art.

**Learn check/
Debriefing:**

In the first part of the activity the learning outcome will be supported by questions and in-depth insights from the participants, in the end of this session there will be a brief reflection in form of discussion on social inclusion in each participants’ country.

**Tips for the
Trainer:**

Make sure to be prepared properly for the presentation and be also prepared for eventual questions. -WHAT DOES IT MEAN? USEFUL?

World Cafe

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| LOs: | Acquire knowledge about performative street art, put the base to get the group ready to work on the session activities. |
| Duration: | 1/1.5 hour |
| Materials needed: | Flip charts and markers |
| Preparation: | <p>Preparation of a presentation in advance based on the question:</p> <p>What is the relation between migration and street arts? How can it enhance the integration of refugees and migrants and the involvement in non verbal activities? What are the aspects of performative arts and why is it important?</p> <p>Questions aren't fixed and based on the vision of the trainer....</p> |
| Description: | <p>The world cafe methodology was put in place, this was on the relation between street art and social inclusion, the challenges of street artists, the impact of street arts and social inclusion of migrants and refugees through street art.</p> <p>Participants could also create additional questions to some that were given out as reference to stimulate the conversation between the groups in each station of the world cafe, this was also being assisted by the trainers that were supporting the groups with the discussions.</p> |

Learn check/
Debriefing:

In the activity the learning outcome will be supported by questions and in-depth insights from the participants, in the end of this session there will be a brief reflection in the form of discussion on performative street art. – what is the purpose of this?

Tips for the
Trainer:

Make sure to be prepared properly for the presentation and be also prepared for eventual questions. WHAT DOES IT MEAN? USEFUL?

Module 3: CIRCUS

developed by NGO NEST BERLIN (DE)

A circus is a group of performers who put on diverse entertainment shows that may include clowns, acrobats, trained animals, trapeze acts, musicians, dancers, hoopers, tightrope walkers, jugglers, magicians, ventriloquists, and unicyclists as well as other object manipulation and stunt-oriented artists. The term circus also describes the performance which has followed in various formats through its 250-year modern history.

Circus, as entertainment or spectacle usually consisting of trained animal acts and exhibitions of human skill and daring.

Circus can be a powerful tool for positive personal and social change. It has some unique advantages when it comes to fostering positive change within communities, it's fun and it's playful. It's also non-verbal in many ways, for example it can transcend language barriers that might be present among immigrants. It requires deep trust, and it's intense risk-taking. You cannot do that on your own. It's about bringing people together, accessing creativity, physically,

Inclusive circus is a relatively new field of practice. There is still learning, sharing and responding to be done together, exploring how to encourage growth and awareness in the field. Having the confidence to embrace 'not knowing' and to experiment with doing things differently is where the future of circus gets exciting.

Circus is for everyone, and Equality, Diversity and Inclusion is at the heart of circus practice.

PARTS 1-3

- 1) Introduction, team-building and circus workshop
- 2) Circus-themed event and promotion practice
- 3) Involving youth in performative street art

Introduction, team building and circus workshop

LOs: Acquire knowledge about performative street art and Circus activities, put the base to get the group ready to work on the session activities and make them visualize the performers role in the circus.

Duration: 1/1.5hours

Materials needed: Presentation, Papers with the different circus figures written on, internet connection and devices to research.

Preparation: Preparation of the presentation will be done in advance, the projector needs to be ready and room set up. For the second part 5 minutes are required to introduce the activity.

Description: This session will start with a presentation about performative arts, the trainer will use the prepared presentation to give knowledge and gather participants potential questions.

As a team building activity the group will be split in two, one part of the team will have to mirror the other's movements, this will be made in a sequence and the team will have a few minutes to prepare, after they will be switching roles. This activity requires communication, trust, and focus among team members, as well as encouraging creativity and imagination. As the team becomes more comfortable with the activity, more challenging movements or sequences can be added to increase the level of difficulty.

After the team building activity, participants will be divided in small groups, each group will receive a performance activity that is typical from in the circus (clowns, acrobats, trained animals, trapeze acts, musicians, dancers, hoopers, tightrope walkers, jugglers, magicians, ventriloquists) they will need to represent it in a small theater act and at the same

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| | <p>research how this figure was implemented into the circus in the history. it will be given 30 minutes to prepare act and presentation,</p> <p>Once participants are ready, they will first act on the given form and after their representation give an explanation on the figure and his implementation in the circus.</p> |
| Learn check/ Debriefing: | <p>In the first part of the activity the learning outcome will be supported by questions and in-depth insights from the participants, in the end of this session there will be a brief reflection in form of discussion on how the circus and his figures.</p> |
| Tips for the Trainer: | <p>Make sure to be prepared properly for the presentation and be also prepared for eventual questions, have also ready some input of discussion after the implementation of the second activity, this can be eventually reflection questions.</p> |
| Handouts: | <p>Papers with identification of circus figures will be given.</p> |

Circus-themed event and promotion practice

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| LOs: | Get knowledge about basic event promotion and give inspiration to participants to organize a circus themed event, this can be used to attract the public to a circus street art performance, make participants use their creativity and test out their ideas. |
| Duration: | 1/1.5 hour |
| Materials needed: | Presentation, flipcharts and pencils or laptops for posters (that can be digital or non) |
| Preparation: | Presentation will be prepared in advance, the projector should be set up from the previous session, and a few minutes are required to explain the activity that follows the presentation. |
| Description: | After a brief presentation on some tips on how to promote an event successfully, participants working in groups will create their own promotional posters/flyers physically or digitally about an hypothetical circus event and explain in which way they will promote it to attract the public to watch the performance. They will have about 30 minutes to prepare. |
| Learn check/ Debriefing: | In the first part participants will learn some good practices on how to promote their circus event, their acquired knowledge will be then tested in a practical session. At the end of the both parts there will be a feedback session on the work of the groups, where the trainer will give constructive feedback on how to improve. |

Tips for the
Trainer:

Get knowledge of basic event marketing if you do not have one. in order to train participants properly. Make sure to highlight the positive and negative result of the participants' productions.

Handouts:

Empty flipchart or website addresses to create online posters.

References:

<https://www.wix.com/blog/2022/07/how-to-promote-an-event/>

Involving youth in performative street art

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| LOs: | Gather ideas on activities that can be implemented to involve youth in circus street performance , get the participants involved themselves and make them find inspiration to bring performative street art back to their community. |
| Duration: | 1/1.5 hour |
| Materials needed: | Space to act or present, eventually could be useful to have some circus items that participants can use. |
| Preparation: | 5 minutes to introduce the activity |
| Description: | In this final activity the group will create a performance,that will directly involve youth in the participation, they will use the knowledge assimilated so far in the training to create and perform a circus activity that they will create from scratch in front of other participants. They will be divided in groups by organization and work on the task, eventually this creation could be brought back to their community to involve youth in performative street art. |
| Learn check/ Debriefing: | With this activity participants will be testing and implementing their ideas, after their work will be done, there will be another session to modify and improve at the best their plans. |
| Tips for the Trainer: | To make sure that once participants will be working in groups, there will be a constant check on their progress , listen to their ideas and eventually give suggestions on how to make it better. |

Module 4: STREET DANCE

developed by QCODE (IT)

Street Dance is one of those terms that is a bit confusing for people who are new to the world of dance or are new to it. The most common misconception is that Street Dance is a specific modern dance style, when in fact it encompasses a wide range of street dances. Street dance, urban dance, street dance... are all terms that collectively refer to many dance styles that have emerged in urban environments.

To understand what Street Dance is and what are its origins, we must first acknowledge that dance has been a powerful form of artistic expression for people of all cultures almost since the beginning of time. In particularly difficult times or situations, when expressing oneself is not an option but a necessity, dance has always been one of the main creative outlets. The dance styles that make up Street Dance were born in one of those difficult contexts: around the 1970s, in the slums of the South Bronx in New York City, USA. Latino and African-American communities, often marginalised and without access to dance academies, developed their own dances in the streets, offering a sense of freedom and giving a 'voice' to unrepresented communities. With such origins, it should come as no surprise that the main defining characteristic of street dance has always been improvisation. The techniques and movements of each new dance style depended largely on the dancer's need for expression and even on the location and the reactions of the audience. The styles that make up Street Dance are open, fluid and continually reinterpreted. They are very social and, at the same time, very personal dances.

Street dance encompasses a very wide variety of styles. Many people tend to associate the term urban dance with Funk and Hip Hop, but there are many more: Break Dance, Popping, Locking, Waacking and so on. Some styles are associated with the origins of Street Dance, while others have developed over time as an evolution of some of the original styles, mixing different techniques... this is the case, for example, of urban dance styles such as Krump, Liquid Dance or Tutting.

Each style of street dance has its own specific characteristics, movements and techniques. However, street dances as a whole have a number of common, general, features:

- ★ They are dances in which individual creativity and originality play a major role. The idea
- ★ is to encourage the expression and development of each person.
- ★ Emphasis on improvisation: the different styles are continually reinterpreted or fused to create new ones. Street Dance is a very lively and constantly evolving world.
- ★ Importance of the social component: interaction with the audience, their reactions and even their improvised participation have always played a very important role in urban dance. In a way, these dances are both a form of individual expression and a dialogue with the spectators.
- ★ Fast and energetic movements, sudden changes of posture or direction, hand gestures... are common techniques in many street dance styles and have a lot to do with their origins: groups of marginalised young people who desperately needed to express themselves and unleash all their energy in a non-violent setting

Street Dance is inevitably connected with the concept of urban culture. Like all forms of art, it is defined to a large extent by the context in which it is born. Thus, urban dance is closely related to certain styles of music, as well as to other typically urban artistic expressions such as, for example, the world of graffiti. Street Dance, therefore, must always be understood as a part of a whole, as one more form of expression that is inevitably linked to the others.

Introduction to dance from a word – First session

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| <p>LOs:</p> | <p>This first module will be done indoors and will be the personal and group research part, with the word 'Petrified' as the focus of the work..</p> |
| <p>Duration:</p> | <p>2 hours</p> |
| <p>Materials needed:</p> | <p>Papers, pens and markers, eye patches, paper scorch, earphones, mobile phone, a speaker to amplify music.</p> |
| <p>Preparation:</p> | <p>A poster with the word PLEASED hung on the wall. Markers, pens on a table and white A4 sheets stuck to the wall as if creating a canvas to write on.</p> <p>Playlist:</p> <p>https://open.spotify.com/playlist/0d6QYctcIPO5G8P3l8k3ar?si=f6559507b9554715</p> <p>https://open.spotify.com/playlist/0yGunypMrGX1C4KiqCEkHv?si=351a2d0bef9e4fb8</p> |
| <p>Description:</p> | <p>Dance is a language, every language deals with themes and tells stories. Today I would like to recount a sensation that runs through human beings when faced with the events of this historical moment. Being speechless in front of what happens near and far from us, completely immersed in sensationalist and apocalyptic communication. Words flow through us, the world falls on us and what do we do? We do many things, but today we only experience one feeling that may or may not have passed through us: being petrified. Stuck in an image, stuck in a form. And we will work in three sessions to block that image, to enter our body, to break the silence. We will do this without ever speaking, just with our bodies, just dancing what we feel. To have this experience, it is not necessary to be a dancer, it is essential to be</p> |

willing to use the body as an instrument of communication, with its forms, with its movements, with its difficulties and its possibilities.

First you do, in silence, a centring and focus on your breath and your presence in that time and space. Then you have to walk around the room, with the music going on and thinking about the word PLEASED, walking and experimenting.

Whoever leads the session will give change with this order:

- Walk in space with a speed of 5 (speeds range from 1 to 10) and stay in the music going on in the background.
- Walk in space thinking about what the world is saying to you at this time and, still following the changing music, make the bodies go in the direction of the world's stimuli (wars, earthquakes, derailing trains, etc. anything related to events that are going on through the whole of humanity). At this stage often change the intensity of the walk/dance from 1 to 10.
- Give stops where people meet in pairs and experience movements together.
- Listening to the movements of the group, the facilitator can decide to give changes and improvise directions.

At any time the dancers can detach themselves for a moment and go and write down on the white sheets of paper placed on the wall the words that come out of their body, that the body tells during the dance. If the dancers do not do this, the conductor will have to remind them from time to time.

Once the dancers have finished warming up and approaching the central word with all its satellite words, the conductor will choose a piece of music that will be the music that will lead the whole dance experience from now until the end of the day.

Each dancer/dancers will then take their own mobile phone and earphones, blindfold and experience three repetitions of the music inside their headphones to understand their own body as it relates to the music and the word "Petrified".

The facilitator will rehearse both movements and still images in positions where the body feels to tell the word petrified.

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| | <p>When the third round of the song is over, the blindfold is removed and the headphones off, we enter into a relationship and rehearse the action that will be done in the street.</p> <p>The action can be seen in this video, it will be the same as the opening of this play: https://www.youtube.com/watch?v=XGSCFSp9wVI&t=551s</p> <p>Sitting in a circle, one person starts to run and one at a time (because the group will not be as large as the dancers in this performance) we get active and start running. In the running the body will be activated and, following the music, will begin to tell a story.</p> <p>This will be the story we will take to the street.</p> |
| <p>Learn check/ Debriefing:</p> | <p>Throughout the two hours, at each break you will ask how are you? How are you feeling? That way if someone needs to speak to free up a few words, since the whole time they will be without speaking, they will have the opportunity to do so.</p> |
| <p>Tips for the Trainer:</p> | <p>The outline of the first part of the day is thus structured to allow people to familiarise themselves with the theme chosen for the day and with their own bodies. Depending on the group's responses, some parts can be adjusted, some processes lengthened or shortened. It will be important to arrive with the music already chosen and the track adapted as much as possible to the style of those who will lead, to ensure that the group feels welcomed and accompanied on a path of unveiling, discovery and magic.</p> |
| <p>References:</p> | <p>Pina Bausch - https://www.youtube.com/watch?v=HCbDrlqRe08</p> |

Introduction to dance from a word – Second session

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| <p>LOs:</p> | <p>The second module will take place in the street to tell, with the body, what it is like to feel petrified and then free.</p> |
| <p>Duration:</p> | <p>2 hours</p> |
| <p>Materials needed:</p> | <p>If it could be done, it would be interesting for the participants to all have clothes of the same colour, I leave the choice of colour up to the host. One pair of earphones each. If there was a speaker powerful enough to amplify outdoors it would be a plus, but if not, the music can be in the ears of the participants..</p> |
| <p>Preparation:</p> | <p>As an introduction we will tell the word petrified in the street and see how the world will react.</p> <p>Whoever leads will have to have previously identified the three points in the city where the action will take place, three places not too far apart and within walking distance are recommended</p> |
| <p>Description:</p> | <p>Different parts of the city are chosen:</p> <ul style="list-style-type: none"> A square A park A pedestrian street <p>And very simple actions are experienced at these points:</p> <p>Participants walk, using the different times experienced in the classroom without anyone leading.</p> <p>Participants walk and petrify in the midst of people.</p> |

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| | <p>Slowly everyone sits down (even on the floor or if there are benches or support points), one starts running, goes to "catch" the others who one at a time start running.</p> <p>Participants interacts with the space and the people until the group feels that the action has ended.</p> <p>At that point, using an indication that the group will have given itself beforehand, the action ends and the participants will walk like the people who inhabit that space, at a "social" speed.</p> |
| <p>Learn check/ Debriefing:</p> | <p>The debriefing will only take place at the end of the three experiments. The instruction that the leader will give at the end of each session will be to treasure the things that happened during the session and bring them to the next stage.</p> |
| <p>Tips for the Trainer:</p> | <p>The action in the street, apparently very simple, is deliberately essential to allow the dancers to be told about the world by the world itself.</p> <p>The conductor will be the outside observer and will possibly have to give indications if the participants invade the territory and people in an inappropriate way. This does not mean limiting creativity, but respecting spaces and people, without invading or wanting to prove something or impose one's own performance. Street art wants to provide a point of view, it does not want to impose itself violently.</p> <p>Especially in this part out in the street it will be necessary to improvise, but it is the group and especially the movement of the bodies that will do most of the work.</p> <p>The facilitator can completely disrupt the line-up; this is how street improvisations work.</p> |

Module 5: GRAFFITI

developed by LDA MOSTAR (BA)

Module 5/ First part - Introduction to Street Art

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| LOs: | |
| Duration: | 1:30 h |
| Materials needed: | Papers, pens, markers, and projector. |
| Preparation: | Put big white paper on the wall and ask all participants to sign their names with markers. |
| Description: | This first part of Module 5 will be realized as introducing a lecture about basic terminology and decisions in the history of street art which is detailed in the Modul 5 document which is prepared by Maja Rubnić and Marina Đapić. |
| Learn check/ Debriefing: | <p>After the lecture, share with participants video material about Keith Haring and Basquiat. Discuss about their historic impact in street art and public art in general. Motivate participants to make small reproductions of Haring, Basquiat and Sharf.</p> <p>https://www.youtube.com/watch?v=W04j0Je01wQ</p> <p>https://www.youtube.com/watch?v=ERyB5jd0jUo</p> |
| Tips for the Trainer: | Try not to be too quick, because every stage of getting acquainted with the origin and reason for the emergence of the phenomenon of street art is important to understand. It is a part of history that is still being analyzed and therefore we do not recommend categorical positions, but more analytical ones. |

Module 5/ second part - Street art & artistic freedom & street art, politics and public spaces

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| LOs: | |
| Duration: | 1:30 h |
| Materials needed: | Papers, pens, markers, and projector. |
| Preparation: | Put big white paper on the wall and ask all participants to sign their names with markers. |
| Description: | <p>After getting to know the history of street art, we are now dealing with the phenomenon of street art. It also introduces us to thinking about what and why artistic freedom has meaning for this topic.</p> <p>Artistic freedom is a concept that is not randomly or spontaneously constructed because one does not imply the other. It is the ethical choice of an individual, similar to a mythical being, who decides on the difficult path for the sake of his convictions. In the field of street art activity, it becomes a tool that allows the author unadulterated and free expression without programmatic promoting or interfering with the purpose and form of the message, without the artist himself choosing that. In this chapter, we will deal with Banksy, who is one of the most important protagonists of the recent history of street art, although he is not generationally related to the artists presented as the first creators of ideas, Banksy's work is one of the most important places in the chronology of the development path.</p> <p>The section about politics, art and public spaces is primarily designed to get participants to think about space in general, which is grounded in the democracy of every society in the same way as the concept of space.</p> |

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| Learn check/ Debriefing: | Research about Banksy artworks and analyze composition, place, context and composition. (Individually or in groups) . |
| Tips for the Trainer: | Be motivated to encourage the participants to find an interesting work on their own, and to engage in the analysis of the work's context. the use of mobile phones is allowed in order to find out more about the work being analyzed. |

Module 5/ Third part - Street Art & Community organizing - different model and practices in Western Balkan & Engaged public art in contemporary society

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| LOs: | |
| Duration: | 2:00 h |
| Materials needed: | Hammer papers, pens, markers, acrylic colors, glue, collage paper, scissors... |
| Preparation: | |
| Description: | <p>After presenting the theoretical structure in the third module, enable access to the web and the projector and jointly find the recommended links. Of course, we are talking about several cities of the Western Balkans, so it will be useful to look at the many results and photo galleries about the production created in the last 2-3 decades.</p> <p>In the part about engaged art we will consider few artists who are recognized as activists, and which artworks question global or local problems.</p> |
| Learn check/ Debriefing: | <p>At the very end, ask the participants to take a blank piece of paper and cut it into a 2D shape of an imaginary building. then ask them to sign that paper building, and to decorate their signature as desired. At the end, ask them to bring the works to one larger common paper and to arrange them next to each other so as to make an imaginary street with buildings. At the end, ask them to compare their signatures from the beginning with this art intervention, and suggest how crucial the context and communication with the environment is in looking at the topic of street art.</p> |
| Tips for the Trainer: | <p>To encourage the participants to, after acquiring knowledge, try to detect, notice and document works that seem worthy of their attention. Street art is an art with a very changing character, and it has a special dynamic that constantly pulsates. It is important to learn how to look and analyze.</p> <p>This knowledge should only be a direction that enables each viewer to draw their own conclusions.</p> |

Module 5/ Street Art and Community Activism

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| LOs: | <p>Understand the role of street art in community activism</p> <p>Develop creativity and critical thinking skills</p> <p>Build teamwork and collaboration skills</p> <p>Understand the importance of non-formal learning in street art</p> |
| Duration: | 2-3 h |
| Materials needed: | Flipchart paper, Markers, Spray paint, Scissors, Glue, Handout on Street Art Design Template (mandatory) |
| Preparation: | |
| Description: | <p>Start by introducing the topic of street art and community activism. Discuss how street art can be used as a form of community activism and how it can communicate important messages to the public.</p> <p>Divide the participants into small groups of 3-4 people. Each group will be given a large sheet of paper or cardboard and a set of markers and spray paint.</p> <p>Ask each group to brainstorm a social or environmental issue that they would like to raise awareness about through street art. They should consider the audience they are trying to reach and the message they want to communicate.</p> <p>Once each group has decided on an issue, they should begin creating a street art piece that reflects their message. Encourage participants to be creative and use a mix of visual and text elements to communicate their message.</p> <p>Once the street art pieces are completed, have each group present their work to the class. Encourage participants to explain the message behind their work and how it relates to the social or environmental issue they have chosen.</p> <p>Finally, have the class reflect on the activity and the role of non-formal learning in street art. Encourage participants to share their thoughts on how street art can be used as a form of community activism and how non-formal learning can be used to build skills and knowledge in this area.</p> |
| Learn check/ Debriefing: | |
| Tips for the Trainer: | <p>1) Be knowledgeable: Trainers should have a good understanding of performative street arts and non-formal learning. They should have knowledge of different forms of street arts, how they can be used for civic engagement, and how to design and facilitate interactive and engaging training sessions.</p> |

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| | <ol style="list-style-type: none"> 2) Be adaptable: Trainers should be flexible and adaptable to the needs of their participants. They should be able to adjust the training program based on the participants' learning styles, pace, and interests. 3) Be inclusive: Trainers should create an inclusive learning environment where everyone feels comfortable and respected. They should acknowledge and value the diversity of their participants and their backgrounds. 4) Be interactive: Trainers should create interactive and participatory training sessions that engage participants and encourage them to actively participate in the learning process. 5) Use a variety of training methods: Trainers should use a variety of training methods, such as role-playing, group work, discussions, and reflection, to cater to different learning styles and keep participants engaged. 6) Encourage creativity: Trainers should encourage participants to be creative and express themselves through their artwork. They should provide a safe space for participants to experiment and take risks with their art. 7) Use real-world examples: Trainers should use real-world examples of how street arts have been used for civic engagement to make the training more relevant and engaging. 8) Provide constructive feedback: Trainers should provide constructive feedback to participants to help them improve their skills and knowledge. They should also encourage participants to give feedback to each other. 9) Evaluate the training: Trainers should evaluate the success of the training program and gather feedback from the participants. They should use this feedback to improve future training programs. |
| <p>Handouts:</p> | <p>The Street Art Design Template handout. This handout can be used during the activity to help participants plan and design their street art piece. It can include space for participants to sketch their design, write a message or slogan, and choose the colors and materials they will use. The template can also be customized to include additional prompts or questions related to the specific social or environmental issue that the participants are addressing through their street art. The design template includes space for an image, the social or environmental issue being addressed, a message or slogan, and a list of colors and materials. Participants can use this template to plan and design their street art piece, and it can be customized to include additional prompts or questions related to the specific issue being addressed.</p> |
| <p>References:</p> | <p>"Street Art and Graffiti: Resources for Community Action" by Institute for Community Research - This resource provides a guide for using street art and</p> |

graffiti as a tool for community action and social change. It includes information on the history and culture of street art, tips for organizing community art projects, and case studies of successful projects. "Street Art and Social Justice" by Eric J. García - This article explores the intersection of street art and social justice, discussing how street art can be used to address issues such as poverty, racism, and police brutality. It also includes examples of street artists who are using their work to advocate for social change. "The Importance of Non-Formal Learning in Youth Work" by Youth Work Ireland - This resource discusses the importance of non-formal learning in youth work and provides examples of non-formal learning activities that can be used to build skills and knowledge. It includes information on how non-formal learning can be used to promote active citizenship and social justice



STREET ART DESIGN TEMPLATE

[Insert image here]

Issue: _____

Message/Slogan: _____

Colors/Materials:

Module 6: Assessment of Competences / Evaluation

developed by NGO NEST BERLIN (DE)

| Evaluation 1 | |
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| LOs: | To be able to evaluate the workdone and find points of improvements |
| Duration: | 30 mins |
| Materials needed: | Papers and markers. |
| Preparation: | Online Form https://forms.gle/RrTee8CaYd6g4yFh6 |
| Description: | The program ended with the evaluation process, through this module the participants were able to express their satisfaction on the carried activities and also to analyse and get aware of their learning process, at the same time participants received their certificates of completion of the training and express their satisfaction in all the aspects of the program. |
| Learn check/ Debriefing: | |



**Tips for the
Trainer:**

Handouts:

References:

Evaluation 2

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| LOs: | To be able to evaluate the workdone and find points of improvements |
| Duration: | 30 mins |
| Materials needed: | Dixit Cards |
| Preparation: | N/a |
| Description: | <p>Spread dixit cards on the ground and ask every participants to take three of them according to whatever they feel related to the shape and the drawing.</p> <p>Let them with some music and around 15 mins to think how to reflect, then ask everyone to describe their feelings based on the photos they hold and how can they relate to them.</p> <p>Round of relief and music then end the activity to a blindfolded hugs or snake hug.</p> |
| Learn check/ Debriefing: | you can ask several questions related to the feelings and what was missing, otherwise just let them speak and criticize what they felt not good from their perspective. |
| Tips for the Trainer: | |
| Handouts: | |
| References: | |