



# In-Service Training Handbook

## MODULE I



**Artistic Licence**

Using Performing Arts for Building Key Competences



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# MODULE 1

## Performing arts as a viable learning environment

### GENERAL AIMS

The first aim of this module is to teach training participants how to use Storytelling, Drama and Music as effective learning tools in the education of marginalised adults. The second goal is to let them test practically and then adopt several learning resources developed within the Artistic Licence project. The last goal is to familiarise the participants with the educational specifics of the most marginalised adults, especially newly arrived migrants and refugees.

### GENERAL LEARNING OBJECTIVES

Upon completion of the module, the participants will be able to:

1. Fully utilise the Artistic Licence project resources in the teaching process and offer support to the most marginalised adults. These resources cover three art disciplines, namely Storytelling, Drama and Music.
2. Give an explanation of the role of Storytelling, Drama and Music in the education of the most marginalised adults.
3. Illustrate and demonstrate practically how to use Storytelling in teaching the most marginalised adults.
4. Illustrate and show practically how to use Drama in teaching the most marginalised adults.
5. Illustrate and demonstrate practically how to use Music in teaching the most marginalised adults.
6. Describe educational specifics of the most marginalised adults, especially migrants and refugees.
7. Apply and utilise the different ways of structuring learning content such as the flipped classroom approach.

MODULE 1				PART 1, F2F Training	
<b>Session 1</b>	<b>Opening part of the training and basic introduction of performing arts</b>	<b>Time</b>	90 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>• To allow participants to get to know the trainer and each other.</li> <li>• To identify participants' expectations.</li> <li>• To learn what the performing arts is and how to use it for learning.</li> </ul>				

Activity	Time	Content
<b>Introduction of the trainer and the training agenda</b>	15'	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To welcome participants and to create a pleasant group atmosphere.</li> <li>• To present the training agenda.</li> </ul> <p><b>Instructions:</b></p> <p>As a trainer, you should introduce yourself to the participants at the beginning. You can mention your teaching experience or your relationship to the topic of training. It's a good idea to unwind the atmosphere with a cheerful story that is related to the topic or to you. You can also reveal something personal, such as your favourite proverb, movie or book, to help participants get to know you better. Participants often feel a little insecure at the start of the first training day. They need to know what to expect. Introducing the agenda is, therefore, a good next step. You can answer possible questions about the agenda and add more information, such as info about refreshments, etc.</p> <p><b>Tips:</b></p> <ul style="list-style-type: none"> <li>* The training agenda should be given to the participants before the training begins so that they know better what to expect. For example, you can give it to them as soon as they arrive in the classroom.</li> </ul>

		<p>* Some trainers set certain rules at the beginning. For example, rules relating to not using mobile phones during training, rules for using first names or surnames during training discussions, etc.</p>
<p><b>Presentation of all participants and their expectations from the training</b></p>	<p>30'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To allow participants to get to know each other.</li> <li>• To find out the expectations of individual participants and their experience in the field of training.</li> </ul> <p><b>Special equipment:</b> Five small circles made of coloured paper for each participant.</p> <p><b>Instructions:</b></p> <p>It is now an excellent opportunity to give participants a chance to get to know each other. It is also beneficial to find out the participants' expert level in the topic of training and find out the participants' expectations of training. What do they expect to learn, and what are their motivation and training needs?</p> <p>To attract the attention of all participants (even those who missed their morning coffee), involve the participants, for example as follows.</p> <p>“Ladies and gentlemen, here on the flipchart, I wrote in advance the most important learning objectives of our training. I will briefly introduce them to you in a moment. Your task will be to identify the five goals that you find most attractive or most needed from your point of view. Now I will give you five small coloured paper wheels that you will use to mark your goals as soon as I finish their short introduction.”</p> <p>The trainer then reads and briefly describes the essential learning objectives of the training (what participants can learn during the training). The trainer then invites the participants to come to the flipchart and mark their preferred five objectives with five coloured circles. The result is the flipchart showing the preferences of the participants.</p> <p>The trainer will then ask each participant to answer the following questions:</p> <ul style="list-style-type: none"> <li>• What is your name, and what is your profession?</li> <li>• Which learning outcomes have you marked, and why?</li> </ul>

		<ul style="list-style-type: none"> <li>• Could you add some interesting information about you, for example, your hobby or something else?</li> </ul> <p>At the end of the activity, the trainer gives a summary. The trainer summarises what learning outcomes seem to be the most useful or interesting for participants. She/He thanks them for the information and promises to take their preferences into account during the training.</p> <p><b>Tips:</b></p> <p>* Identifying participants' internal expectations is key. If the training does not fulfil the wishes and expectations of the trainees, they will not fully engage and will be disappointed.</p>
<p><b>What performing arts is and how to use it in education</b></p>	<p>25'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Explain what the performing arts is and what forms it has.</li> <li>• Give an explanation of the role of Storytelling, Drama and Music in the education of the most marginalized adults.</li> </ul> <p><b>Instructions:</b></p> <p>Performing arts refers to forms of art in which artists use their voices, bodies or inanimate objects to convey artistic expression. It is different from visual arts, which is when artists use paint, canvas or various materials to create physical or static art objects. Performing arts include a range of disciplines which are performed in front of a live audience.</p> <p>Performing arts may include dance, music, opera, theatre and musical theatre, magic, illusion, mime, spoken word, puppetry, circus arts, performance art. There is also a specialized form of fine art, in which the artists perform their work live to an audience.</p> <p>The objective of the Artistic Licence project is to use three performing arts disciplines as a teaching tool. We suggest using Drama, Storytelling and Music educational techniques to support key competence acquisition among the growing marginalised adult and migrant communities in Europe. Newly arrived adult migrants and refugees represent a special group of marginalised adults, especially if they do not have language and cultural skills on the same level as other people living in a particular country. Language and cultural barriers complicate</p>



		<p>the process of education. This situation asks for new and innovative approaches in education. Using performing arts disciplines in education is an excellent idea that helps adult educators and migrant support workers in their efforts.</p> <p>After this brief introduction, the trainer can liven up the teaching by using video presentations prepared by the team of the Artistic License project.</p> <p>Video presentation about Drama (Acting) is on the website <a href="http://www.artisticlicence.eu">www.artisticlicence.eu</a> Once the video presentation is over, the trainer can ask participants the following questions.</p> <p>Do you have any idea how to use Drama (Acting) methods in migrant education? What are the advantages of Drama over classical education based on transferring knowledge through verbal communication?</p> <p>Video presentation about Storytelling is on the website <a href="http://www.artisticlicence.eu">www.artisticlicence.eu</a> Once the video presentation is over, the trainer can ask participants the following questions.</p> <p>Do you have any idea how to use Storytelling methods in migrant education? What are the advantages of Storytelling over classical education based on transferring knowledge through verbal communication?</p> <p>Video presentation about Music is on the website <a href="http://www.artisticlicence.eu">www.artisticlicence.eu</a> Once the video presentation is over, the trainer can ask participants the following questions.</p> <p>Do you have any idea how to use Music methods in migrant education? What are the advantages of Music over classical education based on transferring knowledge through verbal communication?</p>
<p><b>Summary and conclusion of the teaching block</b></p>	<p>10'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Verify that participants have acquired new knowledge during the learning block.</li> <li>• Summarise and repeat the most important knowledge and findings from the ending teaching block.</li> </ul>

		<p><b>Instructions:</b></p> <p>It is advantageous when the participants themselves make a summary. For example, a trainer can say this: "The end of the first learning block is approaching. Now is your chance to show that you didn't sleep and that you remember something. What do you remember from this learning block? What have you learned?"</p> <p>The trainer then listens to the answers and praises anyone who says something. Participants gradually summarise and repeat the knowledge of the teaching block. The trainer can help with a specific question, e.g., Does anyone remember the benefits of Music educational techniques? Of course, the trainer can add some findings or repeat knowledge that was forgotten by all participants.</p> <p><b>Tips:</b></p> <p>* Especially at the beginning of the training, the trainer should encourage and praise the activity of the participants. Therefore, it is a good idea to appreciate participants' attention and all the great opinions and active attitude of the participants at the end of each teaching block.</p>
<b>Break</b>	10'	<p><b>Instructions:</b></p> <p>The trainer announces a ten-minute break. If necessary, the trainer can repeat information relating to refreshment.</p>

MODULE 1				PART 1 F2F Training	
<b>Session 2</b>	Storytelling and its use in the teaching of marginalized adults	<b>Time</b>	90 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>• To introduce Storytelling and its use in the teaching of marginalized adults and newly arrived migrants</li> <li>• To present one example of the Artistic Licence Storytelling Learning Resources</li> <li>• To allow participants test this resource a adopt it for their education practice</li> </ul>				

Activity	Time	Content
<p><b>Introduction of Storytelling and its usage in the teaching of marginalized adults and newly arrived migrants</b></p>	<p>15'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>To introduce Storytelling and its use in the teaching of marginalized adults and newly arrived migrants.</li> </ul> <p><b>Instructions:</b></p> <p>One of the most effective methods for acquiring new knowledge is to let participants discover information by themselves. If each participant has their laptop with internet, they can perform the following activity by themselves. If not, create groups for 2 to 3 participants so that each group has a laptop with internet. Alternatively, people can also work with their smartphones.</p> <p>The trainer will ask the participants to find one interesting information about Storytelling in education.</p> <p>For example:</p> <p>How can we define Storytelling?          What is Storytelling used for?          What are the storytelling techniques?          Why is storytelling so important?          Why is storytelling important in education?          How can we use Storytelling in the teaching of marginalized adults and newly arrived migrants?</p> <p>Then each participant has five minutes to find such information. After that, each participant communicates the information to the group aloud. In this way, participants can learn more about Storytelling.</p> <p>An alternative option for the trainer is to find one or more videos on YouTube about storytelling and present the videos to the participants. This way of extending Storytelling knowledge is also effective and entertaining for the participants.</p> <p>Here is a link to YouTube channel with some nice videos about storytelling.  <a href="https://www.youtube.com/channel/UCJDCCsjlcIEPFEEe0GbP0fg">https://www.youtube.com/channel/UCJDCCsjlcIEPFEEe0GbP0fg</a></p>



		<p><b>Instructions:</b></p> <p>The trainer must provide the participants with the space to process the experience and express their feelings. In this way, participants learn the technique, but also find out how the technique affects other people. In this way, the participants can adopt the technique and prepare themselves for its application in their teaching practice.</p> <p>For example, the following questions will help:</p> <p>How did you like or did not like this technique?</p> <p>How fun or boring was it?</p> <p>What have you learned?</p> <p>How did you feel during the technique?</p> <p>Can you use this technique somehow?</p> <p> <b>Tips:</b></p> <p>*Naturally, there will be both introverts and extroverts in your group. It is not difficult to get an opinion from extroverts. But you often have to ask introverts personally before they tell the group something. So do not be afraid to ask each of the participants for their opinion.</p>
<p><b>Summary and conclusion of the teaching block</b></p>	<p>10'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Verify that participants have acquired new knowledge and adopted new skills during the learning block.</li> <li>• Summarize and repeat the most important knowledge and findings from the ending teaching block.</li> </ul> <p><b>Instructions:</b></p> <p>The trainer can ask participants, for example, these questions:</p> <p>What do you remember from this learning block?</p> <p>What have you learned?</p> <p>The trainer then listens to the answers and praises anyone who says something. The trainer can help with specific questions. Of course, the trainer can add some findings or repeat knowledge that was forgotten by all participants. As a</p>

		trainer, do not forget to thank participants for their active participation in the teaching block before the upcoming break.
<b>Break</b>	10'	<b>Instructions:</b> The trainer announces a ten-minute break.

MODULE 1				PART 1 F2F Training	
<b>Session 3</b>	Drama and its usage in the teaching of marginalized adults	<b>Time</b>	90 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>To introduce Drama (Acting) and its use in the teaching of marginalized adults and newly arrived migrants.</li> <li>To present one example of the Artistic Licence Drama Learning Resources.</li> <li>To allow participants to test this resource and adopt it for their education practice.</li> </ul>				

Activity	Time	Content
<b>Introduction of Drama and its use in the teaching of marginalized adults and newly arrived migrants</b>	15'	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>To introduce Drama and its use in the teaching of marginalized adults and newly arrived migrants.</li> </ul> <p><b>Instructions:</b></p> <p>The trainer will ask the participants to find on the internet one interesting information about Drama (Acting) in education.</p> <p>For example:</p> <p>Why is Drama an effective learning tool?</p> <p>Why are Drama techniques and games used in education?</p> <p>What are the Drama techniques or games?</p> <p>Why is Drama so important?</p>

		<p>How can we use Drama techniques in the teaching of marginalized adults and newly arrived migrants and refugees?</p> <p>Then each participant has five minutes to find such information. After that, each participant communicates the information to the group aloud. In this way, participants can learn more about Drama in education.</p> <p>An alternative option for the trainer is to find one or more videos on YouTube about Drama in education and present the videos to the participants. This way of extending knowledge about Drama is also effective and entertaining for the participants.</p> <p>Here is a link to one example of such video about using drama games in education.</p> <p><a href="https://www.youtube.com/watch?v=XlyI5KG_zIU">https://www.youtube.com/watch?v=XlyI5KG_zIU</a></p> <p><b>Tips:</b></p> <p>* The videos in this handbook are in English. However, you can always turn on subtitles and set up in Settings an automatic translation into a language that suits you.</p>
<p><b>Presentation and practical testing of the Artistic Licence Drama Resource</b></p>	<p>45'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To present one example of the Artistic Licence Drama Learning Resources.</li> <li>• To allow participants test this resource and adopt it for their education practice.</li> </ul> <p><b>Instructions:</b></p> <p>Learning by practising is one of the best methods of learning new skills. Team of the Artistic Licence project prepared six Drama techniques that can be used in the education of the most marginalised adults, such newly arrived migrants and refugees. The best way how to adopt them is to test them practically. The trainer can find all the project techniques on the website <a href="http://www.artisticlicence.eu">www.artisticlicence.eu</a></p> <p>The task of the trainer and participants is to try practically one of the Drama techniques. Specifically, it is a technique called "Getting Around". The technique is described in detail in the output 1 of the Artistic License project. For this reason, we do not place the description of the technique here again. The task</p>



		<p>of the participants is to learn and adopt the technique through this practical testing.</p> <p><b>Tips:</b></p> <ul style="list-style-type: none"> <li>* If there is enough time, it is a good idea to try the recommended variants too.</li> </ul>
<p><b>Participants' feedback and a short discussion</b></p>	<p>10'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Express feelings and experiences from testing of the Drama technique.</li> <li>• To find out how the Drama technique works and affect people and how useful and entertaining the Drama can be.</li> </ul> <p><b>Instructions:</b></p> <p>The trainer must provide the participants with the space to process the experience and express their feelings. In this way, participants learn the technique, but also find out how the technique affects other people. In this way, the participants can adopt the technique and prepare themselves for its application in their teaching practice.</p> <p>For example, the following questions will help:</p> <p>How did you like and did not like this technique?</p> <p>How fun or boring was it?</p> <p>What have you learned?</p> <p>How did you feel during the technique?</p> <p>Can you use this technique somewhere?</p>
<p><b>Summary and conclusion of the teaching block</b></p>	<p>10'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Verify that participants have acquired new knowledge and adopt new skills during the learning block.</li> <li>• Summarize and repeat the most important knowledge and findings from the ending teaching block.</li> </ul> <p><b>Instructions:</b></p> <p>The trainer can ask participants, for example, these questions:</p> <p>What do you remember from this learning block?</p> <p>What have you learned?</p>

		The trainer then listens to the answers and praises anyone who says something. The trainer can help with a specific questions. Of course, the trainer can add some findings or repeat knowledge that was forgotten by all participants. As a trainer, do not forget to thank participants for their active participation in teaching block before the upcoming break.
<b>Break</b>	10'	<b>Instructions:</b> The trainer announces a ten-minute break.

MODULE 1				PART 1 F2F Training	
<b>Session 4</b>	Music and its use in the teaching of marginalized adults	<b>Time</b>	90 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>To introduce Music and its use in the teaching of marginalized adults and newly arrived migrants.</li> <li>To present one example of the Artistic Licence Music Learning Resources.</li> <li>To allow participants to test this resource and adopt it for their education practice.</li> </ul>				

Activity	Time	Content
Introduction of Music and its usage in the teaching of marginalized adults and newly	15'	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>To introduce Music and its use in the teaching of marginalized adults and newly arrived migrants.</li> </ul> <p><b>Instructions:</b></p> <p>The trainer will ask the participants to find on the internet one interesting piece of information about Music in education.</p> <p>For example:</p> <p>Could music be important in education?</p> <p>Could Music techniques be useful learning tools?</p>

<p><b>arrived migrants</b></p>		<p>Why are Music techniques and games used in education?          How is it possible to integrate music into the teaching process?          What is the meaning of the quote "Music is the universal language of mankind"?          How can we use Music techniques in the teaching of marginalised adults especially newly arrived migrants and refugees?          Then each participant has five minutes to find such information. After that, each participant communicates the information to the group aloud. In this way, participants can learn more about Music in education.</p>
<p><b>Presentation and practical testing of the Artistic Licence Music Resource</b></p>	<p>45'</p> 	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To present one example of the Artistic Licence Music Learning Resources</li> <li>• To allow participants to test this resource and adopt it for their education practice</li> </ul> <p><b>Instructions:</b></p> <p>Learning by practising is one of the best methods of learning new skills. The team of the Artistic Licence project prepared six Music techniques that can be used in the education of the most marginalised adults, such as newly arrived migrants. The best way how to adopt them is to test them practically.          The trainer can find all the project techniques on the website <a href="http://www.artisticlicence.eu">www.artisticlicence.eu</a></p> <p>The task of the trainer and participants is to try apply one of the Music techniques. Specifically, it is a technique called "Universal language of music". The technique is described in detail in the output 1 of the Artistic License project. For this reason, we do not place the description of the technique here again. The task of the participants is to learn and adopt the technique through this practical testing.</p> <p><b>Tips:</b></p> <p>* If there is enough time, it is a good idea to try the recommended variations too.</p>
<p><b>Participants' feedback and a short discussion</b></p>	<p>10'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Express feelings and experiences from the testing of the Music technique.</li> </ul>

		<ul style="list-style-type: none"> <li>To find out how the Music technique works and affects people and how useful and entertaining the Music can be.</li> </ul> <p><b>Instructions:</b></p> <p>The trainer must provide the participants with the space to process the experience and express their feelings. In this way, participants learn the technique, but also find out how the technique affects other people. In this way, the participants can adopt the technique and prepare themselves for its application in their teaching practice.</p> <p>For example, the following questions will help:</p> <p>How did you like or did not like this technique?</p> <p>How fun or boring was it?</p> <p>What have you learned?</p> <p>How did you feel during the technique?</p> <p>Can you use this technique somehow?</p>
<p><b>Summary and conclusion of the teaching block</b></p>	<p>10'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Verify that participants have acquired new knowledge and adopted new skills during the learning block.</li> <li>Summarize and repeat the most important knowledge and findings from the teaching block.</li> </ul> <p><b>Instructions:</b></p> <p>The trainer can ask participants, for example, these questions:</p> <p>What do you remember from this learning block?</p> <p>What have you learned?</p> <p>The trainer then listens to the answers and praises anyone who says something. The trainer can help with specific questions. Of course, the trainer can add some findings or repeat knowledge that was omitted by all participants. As a trainer, do not forget to thank participants for their active participation in teaching block before the upcoming break.</p>
<p><b>Break</b></p>	<p>10'</p>	<p><b>Instructions:</b></p> <p>The trainer announces a ten-minute break.</p>

MODULE 1				PART 1	
				F2F Training	
<b>Session 5</b>	Educational specifics of the most marginalized adults	<b>Time</b>	90 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>To explain education specifics of the most marginalized adults like migrants and refugees.</li> <li>To present the next example of the Artistic Licence Drama Learning Resources.</li> <li>To allow participants to test this resource and adopt it for their education practice.</li> </ul>				

Activity	Time	Content
<b>Educational specifics of the most marginalized adults like migrants and refugees</b>	15'	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>To explain educational specifics of the most marginalized adults like migrants and refugees.</li> </ul> <p><b>Instructions:</b></p> <p>Educational needs and specifics vary according to the life situation of marginalized adults. Therefore, it is good to know the basic terms used for different groups of people who had to leave their homes. There are various categories of displaced people, each with specific needs. The trainer will help the participants to understand the terms refugee, migrant, internally displaced person and asylum seeker. The trainer should show the following animations for a clear understanding of these terms. Then the trainer can ask participants if some information was new or surprising for them.</p> <p>Who is a Refugee?  <a href="https://www.youtube.com/watch?v=GvzZGplGbl8">https://www.youtube.com/watch?v=GvzZGplGbl8</a></p> <p>Who is a Migrant?  <a href="https://www.youtube.com/watch?v=yRPFM50j-QA">https://www.youtube.com/watch?v=yRPFM50j-QA</a></p> <p>Who is an Internally Displaced Person?  <a href="https://www.youtube.com/watch?v=DCzpVQkencw">https://www.youtube.com/watch?v=DCzpVQkencw</a></p>

		<p>Who is an Asylum Seeker?</p> <p><a href="https://www.youtube.com/watch?v=E1E_tia9n8Q">https://www.youtube.com/watch?v=E1E_tia9n8Q</a></p> <p>The trainer can present the following information to the participants. Or they can let the participants discover this information themselves through discussion or other group activity.</p> <p>Teaching newly arrived foreigners requires respecting the specific needs relating to language acquisition and adaptation to a new culture and environment. Some people (mainly refugees) may suffer from stress or trauma, preventing them from participating fully in educational activities and requiring specific support. One of the main goals of education is to empower marginalised adults by giving them the knowledge and skills to live productive, fulfilling and independent lives.</p>
<p><b>Presentation and practical testing of the next Artistic Licence Drama Resource</b></p>	<p>45'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To present the next example of the Artistic Licence Drama Learning Resources.</li> <li>• To allow participants to test this resource and adopt it for their education practice.</li> </ul> <p>Team of the Artistic Licence project prepared six Drama techniques that can be used in the education of the most marginalised adults, such newly arrived migrants. The best way how to adopt them is to test them practically.</p> <p>The trainer can find all the project techniques on the website <a href="http://www.artisticlicence.eu">www.artisticlicence.eu</a></p> <p>The task of the trainer and participants is to apply the next Drama technique. Specifically, it is a technique called "Getting to Know Others". The technique is described in detail in the output 1 of the Artistic License project. For this reason, we do not place the description of the technique here again. The task of the participants is to learn and adopt the technique through this practical testing.</p>
<p><b>Participants' feedback and a short discussion</b></p>	<p>10'</p> 	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Express feelings and experiences stemming from testing the Drama technique.</li> <li>• To find out how the Drama technique works and affects people and how useful and entertaining the Drama can be.</li> </ul>

		<p><b>Instructions:</b></p> <p>The trainer must provide the participants with the space to process the experience and express their feelings. In this way, participants learn the technique, but also find out how the technique affects other people. In this way, the participants can adopt the technique and prepare themselves for its application in their teaching practice.</p> <p>For example, the following questions will help:</p> <p>How did you like or did not like this technique?</p> <p>How fun or boring was it?</p> <p>What have you learned?</p> <p>How did you feel during the technique?</p> <p>Can you use this technique somehow?</p>
<p><b>Summary and conclusion of the teaching block</b></p>	<p>10'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Verify that participants have acquired new knowledge and adopted new skills during the learning block.</li> <li>• Summarize and repeat the most important knowledge and findings from the ending teaching block.</li> </ul> <p><b>Instructions:</b></p> <p>The trainer can ask participants, for example, these questions:</p> <p>What do you remember from this learning block?</p> <p>What have you learned?</p> <p>The trainer then listens to the answers and praises anyone who says something. The trainer can help with a specific questions. Of course, the trainer can add some findings or repeat knowledge that was omitted by all participants. As a trainer, do not forget to thank participants for their active participation in the teaching block before the upcoming break.</p>
<p><b>Break</b></p>	<p>10'</p>	<p><b>Instructions:</b></p> <p>The trainer announces a ten-minute break.</p>

MODULE 1				PART 1	
				F2F Training	
<b>Session 6</b>	Performing arts as a viable learning environment	<b>Time</b>	90 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>• To present Performing arts as a viable learning environment for the most marginalized adults.</li> <li>• To present the next example of the Artistic Licence Storytelling Learning Resource.</li> <li>• To allow participants to test this resource and adopt it for their education practice.</li> </ul>				
Activity	Time	Content			
<b>Performing arts as a viable learning environment for the most marginalized adults</b>	15'	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To present Performing arts as a viable learning environment for the most marginalized adults</li> </ul> <p><b>Instructions:</b></p> <p>The trainer can start with repeating information from previous teaching block. The trainer can say, for example: "In the previous teaching block, we discussed the needs of migrants and refugees. The most urgent needs include:</p> <ul style="list-style-type: none"> <li>- To overcome language barriers.</li> <li>- To overcome cultural barriers.</li> <li>- To improve understanding and establish relationships with people in the new country.</li> </ul> <p>Now let's see if Storytelling, Drama and Music are addressing those needs. We will divide into three groups. The task of each group will be to put together a puzzle and answer the questions written on it."</p>			

		 <p><b>Storytelling is an amazing tool to overcome language barriers.</b>  <b>Listening or reading stories helps in understanding the new language.</b>  <b>Telling your own stories expands vocabulary in a new language environment.</b></p> <p><b>Does Storytelling help overcome cultural barriers? If so, how?</b>  <b>Does Storytelling help in understanding and in establishing relationships with people in the new country? If so, how?</b></p> <p><i>Example of a puzzle</i></p> <p>The trainer gives each group one puzzle cut and prepared in advance. Each group folds the jigsaw puzzle and then looks for answers to the questions that are written on it. Each group presents their answers aloud to all participants. Other participants and the trainer can add ideas and opinions too. In this way, participants will discover the advantages of the Performing Arts techniques.</p>
<p><b>Presentation and practical testing of the next Artistic Licence Storytelling Resource</b></p>	<p>45'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To present the next example of the Artistic Licence storytelling learning resource.</li> <li>• To allow participants to test this resource and adopt it for their education practice.</li> </ul> <p>Team of the Artistic Licence project prepared six Storytelling techniques that can be used in the education of the most marginalised adults, such newly arrived migrants. The best way how to adopt them is to test them practically.</p> <p>The trainer can find all the project techniques on the website <a href="http://www.artisticlicence.eu">www.artisticlicence.eu</a></p> <p>The task of the trainer and participants is to try practically the next Storytelling technique. Specifically, it is a technique called "Sharing personal stories for greater intercultural awareness". The technique is described in detail in the output 1 of the Artistic License project. For this reason, we do not place the description</p>

		<p>of the technique here again. The task of the participants is to learn and adopt the technique through this practical testing.</p>
<p><b>Participants' feedback and a short discussion</b></p>	<p>10'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Express feelings and experiences from testing of the Storytelling technique,</li> <li>• To find out how the Storytelling technique works and affect people and how useful and entertaining the Storytelling can be.</li> </ul> <p><b>Instructions:</b></p> <p>The trainer must provide the participants with the space to process the experience and express their feelings. In this way, participants learn the technique, but also find out how the technique affects other people. In this way, the participants can adopt the technique and prepare themselves for its application in their teaching practice.</p> <p>For example, the following questions will help:</p> <p>How did you like and did not like this technique?</p> <p>How fun or boring was it?</p> <p>What have you learned?</p> <p>How did you feel during the technique?</p> <p>Can you use this technique somehow?</p>
<p><b>Summary and conclusion of the teaching block</b></p>	<p>10'</p>	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Verify that participants have acquired new knowledge and adopt new skills during the learning block.</li> <li>• Summarise and repeat the most important knowledge and findings from the ending teaching block.</li> </ul> <p><b>Instructions:</b></p> <p>The trainer can ask participants, for example, these questions:</p> <p>What do you remember from this learning block?</p> <p>What have you learned?</p> <p>The trainer then listens to the answers and praises anyone who says something. The trainer can help with a specific questions. As a trainer, do not forget to thank participants for their active participation in teaching block before the upcoming break.</p>
<p><b>Break</b></p>	<p>10'</p>	<p><b>Instructions:</b></p>

MODULE I				PART II, Self-directed on-line learning	
Section 1	Testing and adopting other Artistic Licence Storytelling Resources	Time	300 mins	Target Group	Adult educators and trainers; Migrant support workers.
Aims	<ul style="list-style-type: none"> <li>To test and adopt these four remaining Artistic Licence Storytelling Resources:               <ul style="list-style-type: none"> <li>‘There’s a street in Rome...’</li> <li>Using objects as a source of inspiration for storytelling</li> <li>Highlighting positives and negatives in my past</li> <li>Prove your values</li> </ul> </li> </ul>				
Instructions	<p>Learning by practising is one of the best methods of learning new skills. The team of the Artistic Licence project prepared six storytelling techniques that can be used in the education of the most marginalised adults, such as newly arrived migrants and refugees. Two of these techniques you have already adopted during the face to face training. The four remaining techniques you can adopt by yourself. The best way how to adopt these techniques is to test them in practice.</p> <p>So your task is to study, practice and adopt four remaining techniques. You can find all the project techniques on the website, <a href="http://www.artisticlicence.eu">http://www.artisticlicence.eu</a>. Each technique is described in detail in Output 1 of the Artistic License project. You can start by reading the technique description. Then you can test it with your colleagues and discuss the experiences, advantages, disadvantages, possibilities of application etc. Finally, you can apply the techniques in practice with marginalised adults. If you finish all these steps, you definitely will gain new skills, and you can include new techniques into your personal teaching toolbox.</p> <p> <b>Tips:</b></p> <ul style="list-style-type: none"> <li>* You can also use other learning procedures to learn these techniques. You are the ones who manage your learning process.</li> <li>* You can also choose only some of the techniques, depending on what is missing in your teaching trainer's toolbox.</li> </ul>				

MODULE I				PART II, Self-directed on-line learning	
<b>Section 2</b>	Watch the movie called Dheepan	<b>Time</b>	120 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>• To watch a movie about refugees.</li> <li>• To feel and better understand how the life of a refugee can be in a foreign country.</li> </ul>				
<b>Instructions</b>	<p>Dheepan is a 2015 French crime drama film directed by Jacques Audiard. The film was partly inspired by Montesquieu's Persian Letters, as well as the 1971 film Straw Dogs. The film tells the story of three Tamil refugees who flee the civil war-ravaged Sri Lanka and come to France, in the hope of reconstructing their lives. The film won the Palme d'Or at the 2015 Cannes Film Festival.</p> <p>The Artistic License project is about performing arts. Film art is able to reach our hearts. Watch this movie and let it impress you.</p> <p>Dheepan Trailer is here:  <a href="https://www.youtube.com/watch?v=QpXHi7TGYpg&amp;pbjreload=10">https://www.youtube.com/watch?v=QpXHi7TGYpg&amp;pbjreload=10</a> </p>				

MODULE I				PART II, Self-directed on-line learning	
<b>Section 3</b>	Flipped Classroom model as an alternative way of structuring learning content.	<b>Time</b>	20 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>• To get acquainted with the Flipped Classroom model.</li> <li>• To understand the advantages of this alternative way of structuring the learning content.</li> </ul>				

<b>Instructions</b>	<p>At present, a key challenge for teachers and trainers is to hand responsibility for learning to students. The teachers and trainers should adopt the role of ‘guide on the side’ rather than ‘sage on the stage’.</p> <p>Your task is to become familiar with the Flipped classroom model and its advantages. Start teaching in a 21st-century style and increase the teaching efficiency for your students! You can watch the videos below, or find more videos and information on the Flipped classroom model. It is not complicated, and this self-study pays off!</p> <p>The Flipped Classroom Model</p> <p><a href="https://www.youtube.com/watch?v=qdKzSq_t8k8">https://www.youtube.com/watch?v=qdKzSq_t8k8</a> Blended learning &amp; flipped classroom</p> <p><a href="https://www.youtube.com/watch?v=paQCE58334M">https://www.youtube.com/watch?v=paQCE58334M</a></p> <div style="text-align: center;">  <p><b>Tips:</b></p> </div> <p>* The videos in this handbook are in English. However, you can always turn on subtitles and set up in Settings an automatic translation into a language that suits you.</p>
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MODULE I				PART II, Self-directed on-line learning	
<b>Section 4</b>	Testing and adopting other Artistic Licence Drama Resources	Time	300 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>• To test and adopt these four remaining Artistic Licence Drama Resources:               <ul style="list-style-type: none"> <li>- Money and Maths</li> <li>- Out Shopping</li> <li>- Travelling on Public Transport</li> <li>- Making an Appointment</li> </ul> </li> </ul>				

<b>Instructions</b>	<p>The team of the Artistic Licence project prepared six drama techniques that can be used in the education of the most marginalised adults, such as newly arrived migrants and refugees. Two of these techniques you have already adopted during the face to face training. The four remaining techniques you can adopt by yourself. So your task is to study, practice and adopt four remaining techniques. You can find all the project techniques on the website, <a href="http://www.artisticlicence.eu">http://www.artisticlicence.eu</a>. Each technique is described in detail in Output 1 of the Artistic License project. You can start by reading the technique description. Then you can test it with your colleagues and discuss the experiences, advantages, disadvantages, possibilities of application etc. Finally, you can apply the techniques in practice with marginalised adults. If you finish all these steps, you will definitely gain new skills, and you can include new techniques into your personal teaching toolbox.</p>
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MODULE I				PART II, Self-directed on-line learning	
<b>Section 5</b>	Watch the movie called <b>The Visitor</b>	<b>Time</b>	100 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>• <b>To watch a movie about music as a universal language of understanding among people.</b></li> <li>• <b>To feel how music can connect people.</b></li> </ul>				
<b>Instructions</b>	<p>The Visitor is a 2007 American drama film written and directed by Tom McCarthy. The screenplay focuses on a lonely man in late middle age whose life changes when a chance encounter with an immigrant couple forces him to face issues relating to identity, immigration, and cross-cultural communication in post-9/11 New York City. For The Visitor, McCarthy won the 2008 Independent Spirit Award for Best Director, while Richard Jenkins was nominated for Best Actor in the 2009 Academy Awards.</p> <p>Music plays an important role in this film, as a universal language of understanding among people from different worlds. Enjoy this movie and let it impress you.</p>				

	<p>The Visitor Trailer is here</p> <p><a href="https://www.youtube.com/watch?v=KY0FEt3mBog">https://www.youtube.com/watch?v=KY0FEt3mBog</a></p>
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MODULE I				PART II, Self-directed on-line learning	
<b>Section 6</b>	<b>Testing and adopting other Artistic Licence Music Resources</b>	<b>Time</b>	390 mins	<b>Target Group</b>	Adult educators and trainers; Migrant support workers.
<b>Aims</b>	<ul style="list-style-type: none"> <li>• <b>To test and adopt these five remaining Artistic Licence Music Resources:</b> <ul style="list-style-type: none"> <li>- <b>How music can develop your skills</b></li> <li>- <b>Learning language through song lyrics</b></li> <li>- <b>Using music for building self-awareness and self-confidence skills</b></li> <li>- <b>Using music to develop creativity and resourcefulness</b></li> <li>- <b>Using music to reduce stress</b></li> </ul> </li> </ul>				
<b>Instructions</b>	<p>The team of the Artistic Licence project prepared six music techniques that can be used in the education of the most marginalised adults, such as newly arrived migrants and refugees. One of these techniques you have already adopted during the face to face training. The five remaining techniques you can adopt by yourself. So your task is to study, practice and adopt four remaining techniques. You can find all the project techniques on the website, <a href="http://www.artisticlicence.eu">http://www.artisticlicence.eu</a>. Each technique is described in detail in Output 1 of the Artistic License project. You can start by reading the technique description. Then you can test it with your colleagues and discuss the experiences, advantages, disadvantages, possibilities of application etc. Finally, you can apply the techniques in practice with marginalised adults. If you finish all these steps, you definitely will gain new skills, and you can include new techniques into a personal teaching toolbox.</p>				



# Artistic Licence

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Future In  
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