



# PERFECT

## Conceptual model and competence framework for intercultural cooperative cultural production

**Leading partner: MEYR**

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Version #	Date	Prepared by	Reason
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## Version history

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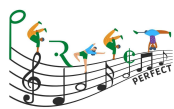
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# Executive Summary

The **PERF**orming and Sharing of Local Histories Proj**ECT** (PERFECT Project) objectives are:

- To illustrate the design principles that inspire the project development.
- To orientate the collaborative work of partner schools.
- To give precise reference for the transversal competences to be developed using the Life Comp framework as a core reference.
- To propose how the development of cultural products may be organised in subsequent and parallel phases leading to a coherent result.

The PERFECT Project develops a holistic method to work out key transversal competences (cultural awareness and expression, citizenship, multilingual, digital, entrepreneurship, personal, social, and learning) through a transnational experience. Students create a cultural product (drama or musical theatre, an exhibition including students' works, a multimedia product, etc.) that includes historic research, literature and art history, music, performing arts and digital skills. It starts with the identification and exploration of a local celebrity, or historical episodes connected to local history. There is collaboration in the development of parallel cultural products and sharing of resources for learning.

The document presents the competence framework developed within the PERFECT project, starting from the LifeComp Conceptual Reference Model. The PERFECT Model includes Personal Aspects (Self-Regulation, Flexibility and Well-being), Social Aspects (Empathy, Communication, Collaboration), Learning Aspects (Mindset Growth, Critical Thinking, Managing Learning). The document also includes an explanation of the creation process of a cultural product that can develop these competences, starting from the creation of a Competence Boat, a Community Map and the process of choosing an historical figure that could be the protagonist of the product. Once all is in place, the document focuses on the different ways in which the project could be delivered. Whichever medium (theatre, dance, visual arts, multimedia arts, digital arts), there is always the element of being live and having live feedback during the delivery of the project. Finally, a presentation driven model can be considered effective to develop a cultural product. All through the process everyone involved must be focused on creating the best presentation possible and feel proud to be part of it in whichever role.

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Teamwork will dominate and it is what makes or breaks a presentation. Learning will take place unconsciously and continuously.

## Introduction

This document consists of a Competence Framework suggested by the PERFECT Project.

The document is divided into 4 sections. The first section includes a Competence Framework developed by the PERFECT partnership on the basis of already developed competence frameworks as the EntreComp, DigComp and, mostly, the LifeComp. The second section explains the PERFECT Process Model, explaining how the products were developed since the beginning, explaining, for example, the methodology of the Community Map. The third section focuses on the different arts as pedagogical tools: theatre, music, dance, visual arts. The final section explores the “presentation driven model”, based on ten main phases with the involvement of all the participants in any part of the project.

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# 1. Competence Framework

The PERFECT Project is implemented with the ambition of developing a holistic method to work out key transversal competences (cultural awareness and expression, citizenship, multilingual, digital, entrepreneurship, personal, social, and learning) through a transnational experience. Students create a cultural product (drama or musical theatre, an exhibition including students' works, a multimedia product, etc.) including historic research, literature and art history, music, performing arts and digital skills. It starts with the analysis and reconstruction of the life and works of local celebrities, or historical episodes connected to local history. Secondary Schools of different countries will collaborate in the development of parallel cultural products, sharing with and learning from one another. The work will be supported by engaged families and various specialised partners that will respectively help develop the performing artworks and the intercultural and democratic citizenship skills.

The project offers an easily adoptable methodology to support students develop those key competences that are most difficult to support in traditional school subject frames. In recent years, especially during the 2020–22 school closure periods, there has been a shift of emphasis towards social-emotional learning. Research shows that it is a clear priority for parents and families, and it is becoming more important for schools, too.

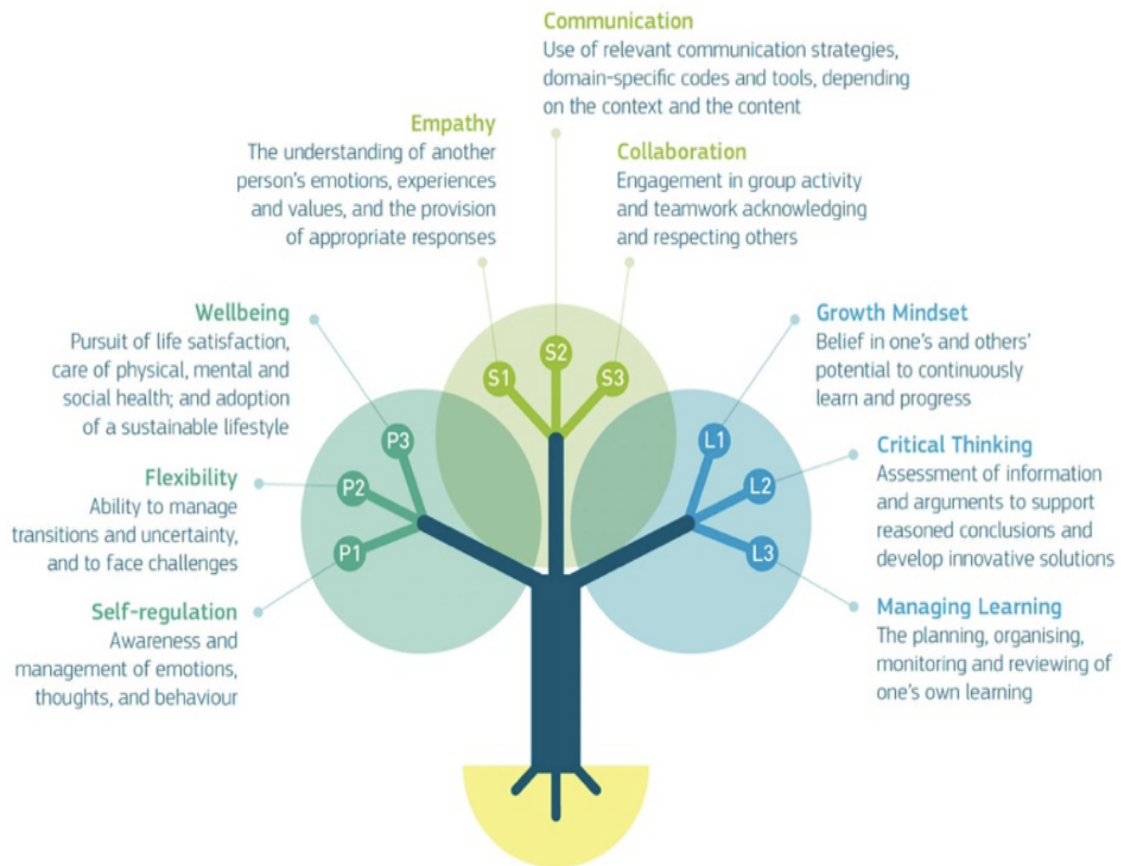
PERFECT also offers a competence framework as the basis of its methodology. The Joint Research Centre of the European Commission has provided guidance for professionals on transversal skills. It has yielded frameworks such as EntreComp, DigComp and LifeComp frameworks. Since these skills are transversal, some overlap between the above mentioned frameworks. In PERFECT, the starting point of the framework developed is based on the LifeComp Conceptual Reference Model which focuses on the Personal, Social and Learning aspects thus forming the basis of the PERFECT Project. Competences are listed in detail with relevance to formal/informal art education. Additionally, the PERFECT competence framework also highlights necessary/potential teacher intervention for better competence development.

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*LifeComp (the European framework that covers most of the competence areas in creative research projects focusing on diversity) which is at the heart of the methodology.*

All learning takes place by the students' participation, hence one should keep in mind that there are different levels of participation. There are projects totally controlled by students and in these cases teachers will be there as facilitators to the students, addressing and tracking their needs and objectives. Then, there are projects totally controlled by adults, where the teacher is the director and students follow. For better understanding the different levels of student participation we refer to Hart's (1992) Ladder of Participation as quoted below. In the Perfect Model students participate in

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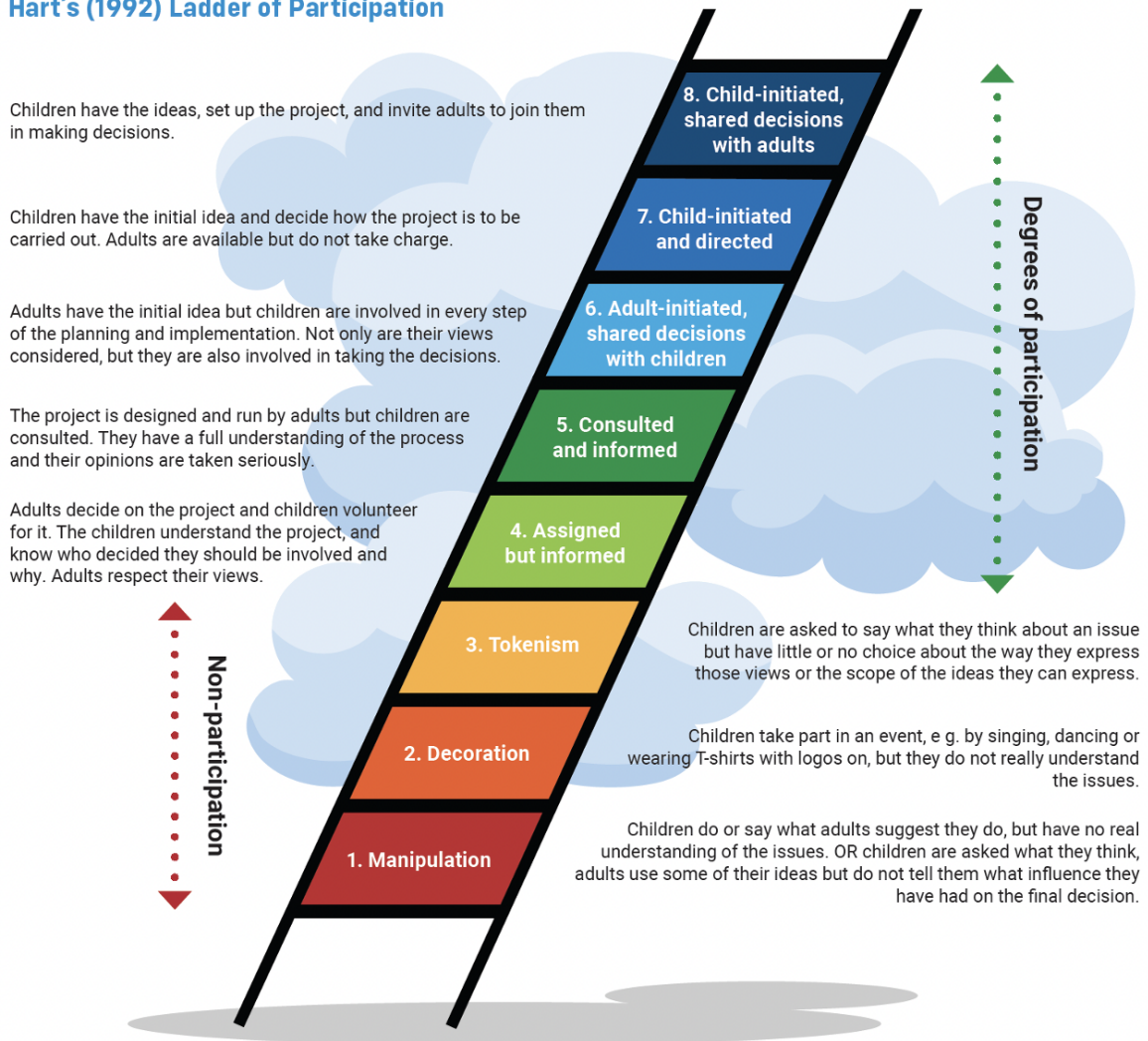
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various levels indicated. All the different types of participation are advantageous to the learner, and it is important that the teacher fills the different roles according to the needs.

### Hart's (1992) Ladder of Participation

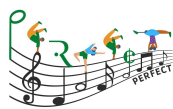


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## 1.1 Personal area – Self-regulation, Flexibility, Well-being

### 1.1.1 Self-regulation

#### **Awareness and management of emotions, thoughts and behaviour.**

Art requires honesty and often necessitates the baring of one's soul. This, in turn, leads to heightened states of emotions. As long as these emotions do not hurt anybody and do not hinder the realisation of the project significantly they should be respected and used as a source of creativity. These need to be consciously controlled to lead to open, inclusive expression across the board.

However, teachers should be prepared to acknowledge and manage both their own and the students' emotions. Systematic rituals, e.g. the constant use of the opening and closing circle at the beginning and end of each workshop/gathering helps to create a safe space for all participants where they are free to express their concerns, can ask for help and can expect understanding.

It is advisable to start the project by working out the rules of conduct together so that all participants can agree on these and internalise them. It is important to make sure that students share the authority and the responsibility in the decision-making (for further reference see Hart's Ladder of Student Participation above). Teachers might deem it necessary to create posters of the accepted rules (together with the students) and to decorate the workspace with them. Instead of punishments, the rules should contain a set of consequences, detailing what is to happen if a participant does not adhere to the rules of conduct.

### 1.1.2 Flexibility

#### **Ability to manage transitions and uncertainty, and to face challenges.**

It is almost inevitable that the creation and implementation of an art project requires smaller or bigger changes all through the process. Facing such issues is easier if the teachers and the participants are well-prepared. So, when designing an art project, it is advisable to create a risk assessment plan. Resilience is closely linked to flexibility, and as recently proven it is regarded as the most essential competence. PERFECT projects can help build resilience by preparing for uncertainties and challenges.

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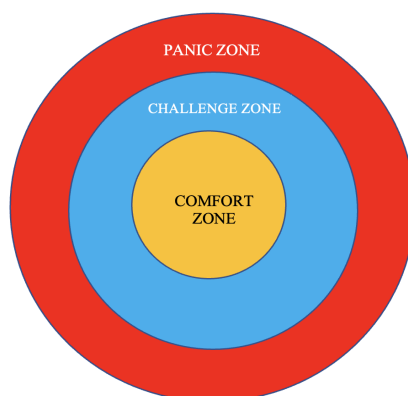


The teachers and the students should fill out the simple table below together and discuss possible solutions. Even if eventually they have to face challenges they could not think of when starting the project, this initial discussion will help create the safe space that is necessary for managing such issues.

RISK	PROBABILITY	IMPACT	MITIGATION CONTINGENCY
<i>e.g. Asteroid collision</i>	Low/Medium/High	Small/Medium/Large	<i>We will subcontract with NASA to monitor the skies.</i>

### 1.1.3 Well-being

**Pursuit of life satisfaction, care of physical, mental, and social health, and adoption of a sustainable lifestyle.**



Artistic expression is an important way to enhance well-being. At the same time, topics related to local history may also raise challenges that can have a negative impact on well-being. PERFECT projects, if implemented well, support students in developing skills for maintaining their own well-being.

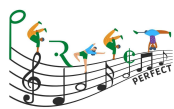
Teachers should be aware of the comfort/challenge/panic zones of the participants. If they do not know each participant well enough, it is advisable to write a list of all the

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possible activities that might occur during the art project and design a fun activity where students (or participating adults) can indicate which activities are comfortable for them physically and mentally.

Teachers should remember that while it is beneficial for personal development to venture to the challenge zone for periods of time, it is easy to suddenly find oneself in the panic zone and that might cause trauma. It is important to explain to the participants that these zones move together. If one manages to be successful within a challenge it will stretch one's comfort zone. The resulting bigger comfort zone would help push all the other zones a little further, so that participants become more confident with each success and less prone to panic.

When designing an art project teachers should also be aware of the importance of sustainability and promote solutions that have the least possible environmental impact which is also part of the well-being of students.

## 1.2 Social area – Empathy, Communication, Collaboration

### 1.2.1 Empathy

***The understanding of another person's emotions, experiences and values, and the provision of appropriate responses.***

Art projects should be inclusive, embracing the cultural and personal differences of all the participants. The teachers should actively encourage the participants to use their various experiences and cultural heritage. Having local history at its heart, PERFECT explicitly encourages students to widen their horizon, thus developing empathy. Cultural or religious values that might be offensive to some of the participants should be avoided and/or discussed openly to avoid misunderstandings.

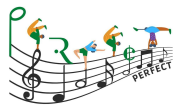
If physical, mental, linguistic or other issues hinder any of the participants, the school community should consider other possible tasks that the students can perform while still staying in their comfort/challenge zone. Participation must be voluntary and it is preferable if it is child-initiated (for further reference see Hart's Ladder of Students' Participation).

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Teachers should be prepared that some parents might want to promote/force their students' participation even if their talent and/or inclination is not apparent. The teacher should make sure that it is indeed the child's wish to participate and not just the unfulfilled dream of the parent. The activity with the comfort zones can reveal such problems.

## 1.2.2 Communication

***Making use of relevant communication strategies, domain-specific codes and tools, depending on the context and the content.***

PERFECT projects are a way of communicating with the local community about local heritage and history. Its success greatly depends on the communication within the arts team and with the professional(s) supporting them. Communication with the participants and other stakeholders (families, the whole school community, the neighbourhood, etc.) should be open and two-way. Communication, empathy and collaboration together develop skills with which students (and teachers) can become more active, responsible citizens.

Communication channels and rules must be established when designing the art project. If it is necessary and feasible, a simple webpage, subpage or social media page can be set up for the project. It is preferable if students are involved in setting up such a page as it will help them develop diverse communication and digital skills. Advertising the art project (e. g. creating posters, flyers, video teasers, photos, interviews, or audio advertisements) can also be an important part of the project and several students who are not comfortable with performing can take part in such backstage , but still highly important activities.

All participants must be aware of the right to be forgotten. It is the right to have private information about a person removed from Internet searches and other directories. Even if students and their parents give their consent so that photos or videos can be published about them, students can later revoke their consent and demand to be removed. As once posted, it is technically impossible to remove such materials from all directories, it is strongly recommended not to post photos and videos where participants are recognizable.

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### 1.2.3 Collaboration

#### ***Engagement in group activity and teamwork acknowledging and respecting others.***

PERFECT projects have collaboration at their centre: collaboration within a team of students implementing the staging of a drama or a musical, developing relevant artwork for an exhibition, producing a multimedia product, etc. This often also means the conscious development of digital skills used for implementing their project.

At the same time, students (and teachers) in traditional schools are often not very experienced in regular, constructive collaboration, thus the arts project – in order to help develop the necessary skills – must be based on good planning and preparation. When designing the project, the following questions should be considered by the whole project team:

1. What are the Project's goals?
2. What is the Project's timeline?
3. Which are the necessary tools and props?
4. Who will do what? Should there be various task forces?
5. What is the Project's budget?
6. What does the risk assessment plan look like?

These main points should be clearly outlined and discussed openly. The tasks will be distributed on a voluntary basis and responsibility must be shared by all participants.

## 1.3 Learning to learn area – Growth mindset, Critical Thinking, Managing Learning

### 1.3.1 Growth Mindset

#### ***Belief in one's and others' potential to continuously learn and progress.***

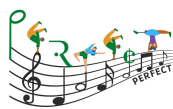
If the preparatory phase of the project is well-established, the participants will feel safe and if the risk assessment plans are close at hand, it helps to develop a positive mindset for everybody. The iterative processes of arts are often very different from closed-ended questions-oriented traditional school activities and offer an opportunity for students to explore their capabilities for reaching their full potential. Thus, PERFECT

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projects support the development of a growth mindset having the notion of “I can” in the centre when students share the work according to their abilities and desires.

All projects, even small ones pose challenges, but these are to be embraced as they lead to personal and professional growth. An art project is an excellent opportunity to experience this because the joy of collective creation helps ease the anxiety one might feel when facing such challenges.

It is also important to learn one’s boundaries and to realise when one should ask for help. Teachers must carefully consider how much help should be provided for each participant. Doing their tasks instead of them just to solve problems faster is not advisable and hinders not only their development, but also their commitment. For some students (and adults), asking for help is the most difficult challenge, so this can also be part of their personal growth.

### 1.3.2 Critical Thinking

***Assessment of information and arguments to support reasoned, innovative conclusions.***

As PERFECT projects are based on students’ own research into local histories that have an emotional base or connotation, they need to think critically – also a key in entrepreneurial thinking and active citizenship – in order to avoid covering topics in a questionable or controversial way.

Implementing an art project requires a solution-based approach in general, but even more so when local topics, close to people involved, are tackled. This means gathering and evaluating information, considering evidence, assessing risks and taking into consideration human resources. Gossip, hearsay, and fake information have direct and almost immediate negative effects, so it is an excellent way of teaching students the importance of critical thinking.

Teachers should consider the possibility of letting the students self-manage as many parts of the project as possible to promote critical thinking. This necessitates the setting of rules and the regular practice of debates where participants can learn how to express their opinions, how to use supportive arguments and how to challenge others in a non-offensive way.

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For a class debate, teachers should follow these steps:

1. Introduce the topic
2. Assign the affirmative and the negative
3. Give time for research
4. Keep track of time
5. Make a judgement

When faced with a challenge, teachers can use brainstorming for a creative solution.

### 1.3.3 Managing Learning

#### **The planning, organising, monitoring and reviewing of one's own learning.**

Implementing an art project can lead to heaps of learning that can be useful for other projects. It is also very different from regular, usual schoolwork that is primarily based on teachers' planning and setting-up learning goals. In a PERFECT project, learning goals are set in a way that ensures students are in the lead, and thus learning and implementation management should also be learner-led and learner-centred. Teachers and students should consider ways of acknowledging what they have learnt about themselves, each other, and the world thanks to their project.

Harvesting the results – other than the actual Arts end-product (drama, exhibition, multimedia products, etc.) that is the outcome of a PERFECT project – can be:

- Creative (e. g. using various art forms from writing a poem to singing a song),
- Formal (e. g. writing a report),
- Informal (e. g. speaking about it to friends and family).
- Public (e. g. an article in the local newspaper) or
- Private (e. g. diary).
- Communal (e. g. a large celebration) or
- Personal (e. g. creating a photo album).
- One-time event (e. g. after the project has been finished) or
- Continuous activity (e. g. writing weekly logs during the whole project).

Each Art project should implement a harvesting method that suits its purposes and direction best. Teachers should make sure that it is done in some form or another.

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Furthermore, the Arts help in the development of competences even beyond those mentioned in the LifeComp model of Competences referred to in detail above. One such competence is Aesthetic Development. Arts specialise in promoting beauty and developing skills and attitudes of appreciation and embellishment of things around us. Principles of Aesthetics can be very useful in artistic endeavours and if used appropriately they are crucial in delivering a message in its most effective form, especially when through the appreciation of beauty, the audience is involved emotionally, both on a personal and on a broader/universal level. In a world where Aesthetics are somewhat being taken for granted and looked over, the Arts can definitely help in developing style, taste, and a creative cultured sense of appreciation in all involved – actors and audiences alike.

## 1.4 Beyond LifeComp Model

### 1.4.1 Aesthetic development

***The theory of the beautiful and the sublime that is which creates a feeling of pleasure.***

Aesthetic Development works twofold:

1. The perceptive and creative examination of art
2. The sensitization of the senses when dealing with every day and designed offers of perception.

Czerny (2004) highlights the importance of improvisation in allowing the students to discover and promote their own creativity and imagination. The opportunity to improvise spontaneously on a topic, text, or figure, without fear of "embarrassing criticism from a foreign audience" (Weintz, 2008) is central for the aesthetic development. Participants will be both actors and spectators and encounter both sides of the aesthetic experience: as an actor and as an audience. The audience "becomes co-discoverer, co-inventor, co-creator of the action" (Weintz, 2008). The active role of the viewer demands him/her to remain perceptive and focused all the time.

### 1.4.2 Competence Boat

Once the framework of transversal competence is clarified, it is important to remember that PERFECT takes place in schools that are also committed to develop disciplinary

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programmes and the related learning outcomes; the project has therefore proposed a “competence boat” metaphor to help every partner school to express the combination of disciplinary competences and transversal competences that are at the centre of their pedagogical project associated with the development of the cultural product.

Have a look here at the Competence Boats developed by the original schools involved in the PERFECT project: <https://www.perfect-project.org/updates/>

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## 2. PERFECT Process Model

The PERFECT process model shows how the different phases of cultural products development may lead to the competence achievement. Indeed, there are different ways through which a cultural product may be developed. Coordination of different teams is fundamental and planning times to review and coordinate different activities is key for the achievement of a coherent result. PERFECT is developed within a framework in which school learners of different ages and from different countries, together with teachers and professionals of performing arts, collaborate in a period of over two years to develop inter-related cultural products based on the history of the territories involved. The experiment has a significant level of complexity and requires a clear understanding of phases leading to the final results.

The first step of this process is represented by the development of Community Maps.

### 2.1 Community Maps: *a source of creative expression*

A Community map is a paper map representing material and cultural features of a place. It is different from a 'normal' map because it aims to involve the inhabitants of an area in the management and protection of local heritage. It expresses what the inhabitants wish to pass on to outsiders and new generations. A Community map is a tool through which inhabitants have the chance to represent their heritage, the landscape, and the know-how. In this way they share information they can recognize and pass on to the new generations. It highlights the way the local community sees, perceives, and attributes value to their territory, their memories, transformations, current realities, and ideas for the future.

There is a new concept of territory. It is not only perceived as the place where you live and work, but also the territory which preserves the history of men who inhabited it and transformed it from the past until the present. Therefore territory is not only understood as a place but also as a memory. Territory – whatever it may be – contains a widespread heritage, rich in details. It is a dense network of relationships and interrelationships among the many elements that distinguish it.

Drawing Community Maps is a cultural process through which a community draws the outlines of its heritage. It is more than a simple list of tangible and intangible assets because it includes a set of **Invisible Relationships** between these elements.

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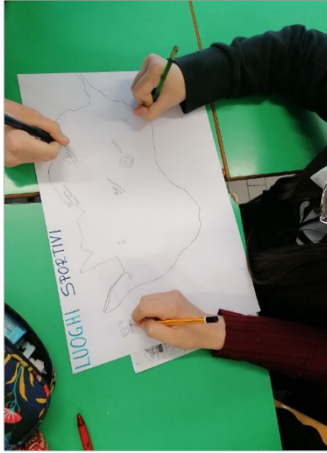
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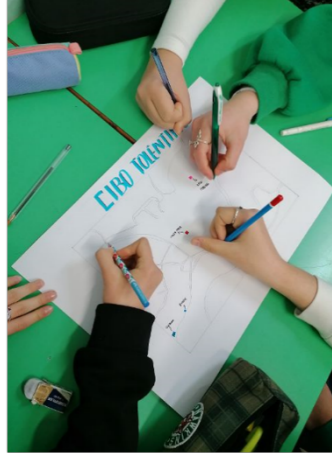
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Community Maps are built with the help of the inhabitants and must change through time hand in hand (and) with the input of the community.



*Map of sports venues*



*The Food Map*



*Green area map*

The map building process typically takes months. It is necessary to allow time for the elaboration and evaluation of the shared ideas. The long duration facilitates the emergence of unconventional ways of thinking.

Work must be well-organised dividing the pupils into smaller groups and assigning them different topics and perspectives on how to look at the territory. This deepens the knowledge that emerges relating to the territory itself. A good practice to get to know a territory is to wander aimlessly and discover places and people. Questionnaires and interviews can be addressed to the inhabitants or to those who frequent the analysed locations and spaces.

The maps should contain lists of places of memory or traditions, and should be accompanied by a short description for identification. Legends and symbols should be included since these are integral parts of the identity characteristics of the cultural and natural heritage of a place that need protection.

Digital graphics and real maps – that are understandable to all – are essential and important points of reference to make a community map. Drawing up a Community

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Map means looking for what makes a place meaningful and unique. It means discovering one's abilities, improving personal relationships, increasing knowledge, acquiring awareness and a strong sense of belonging towards the territory and landscape.

The PERFECT Project follows the basis of the Tolentino schools' experience and assumes that building a Community Map can be the best way to activate a participatory process. It inspires the creation of original cultural projects based on local history and proposes to put schools of different countries in a collaborative relation to discover possible contact points. Along the process, schools develop mutual knowledge of local history as a basis for intercultural understanding and empathy.

The process of building Community Maps takes time and implies substantial teamwork within the school community and other local agents. This process also contributes to the development of Transversal Life Competences.

Some examples of community maps created by the PERFECT Partnership are available at this [link](#).

## 2.2. Choice of characters: narrating conflicts and navigating different historical perspectives

The choice of a character as representative of local history could be challenging because of different national historical perspectives. Kings and queens, warlords and rebel leaders, inventors and adventurers are human beings. Therefore, they are never perfect. Historical interpretations that used to be regarded as patriotic are questioned today. Benevolent rulers are hard to like from an egalitarian point of view. On the other hand conflict is part of history, and it is delicate to narrate events that still raise harsh feelings of a population, or to narrate the life of a figure under controversies (which is the case for the majority of famous historical figures), so rather than ignoring conflict, make it part of your artistic expression. Teaching children critical thinking is very important to solve the possible problems that may arise.

- 1. Acknowledging the construction process of the historical figures:**  
Introduction of a cultural product with a historical context normally reflects someone's point of view. History is usually written by winners, but what is a great victory for one, must be a devastating loss for the other. In the school or outside,

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in history class, during civic education time or a visit to an historical monument, one can reflect on the character's multiple historical representations through time and in various areas.

2. **Understanding our own narrative standing point:** As a citizen, as a representative of a specific socio-economic background of the older or younger generation, we all speak from a certain point of view. So research must differentiate between legends and facts. Possible sensitive issues that national or religious minorities studying in your school or living in your community might have regarding the chosen figure, must be taken into consideration. Seeking objectivity should not prevent us from reflecting on our own subjectivity, hearing other points of view, and letting them be expressed. Since the focus of this project is intercultural understanding, researching these differences could be a major outcome of such a project.
3. **Allow characters to be complex and contrasted, to have biases and failures:** Expression of a character's points of view evoking doubts and regrets can help in understanding him/her better. The inclusion of an opponent with a structured story and fair motivation may be equally important. The 'GOOD vs BAD' approach must be avoided. Therefore, explaining the characters' actions by interest, beliefs, or feelings rather than by "nature", is highly recommended.
4. **Use a double-narration process and acknowledge the audience's reception and critical thinking:** Choosing a lesser known or forgotten historical figure with less controversies can also be considered. Any character can be dealt with irony or can have its caricature drawn to display or accentuate their flaws and failures. Using these tools in a subtle way focusing on one specific topic related to the character can be highly effective. We must always keep in mind that there is never total control of a product's reception by the audience. Some may understand the explicit content, while others may also be able to grasp both the explicit and the implicit strata of the plot design and narrative.
5. **Break the 4<sup>th</sup> wall:** Breaking the 4<sup>th</sup> wall to allow a different perspective to come into view always works. Students can be given the chance to have contradictory points of view. The idea is not to attest or present who is right or wrong but to allow different perspectives and different means of expression to unfold. Keeping characterisation into perspective, the elaboration of a scene based on a pictorial presentation inspired from a pictorial representation, focusing on meaning and interpretation, should be added.

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6. **In the case of a pictorial exhibition:** You may also create a short scene by exploring a particular image, in which two characters discuss its meaning and interpretation, to add during the exhibition.

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## 3. A focus on different Arts

### 3.1 Theatre as a pedagogical tool

Theatre Pedagogy has developed separately from Theatre-in-Education and Drama education. Its main distinction is the integration of both art and education to develop the personal, social and aesthetic competences of the students. Theatre pedagogy goes beyond the notion of play and focuses on the "aesthetic perception and production in the sense of the theatre in its narrower, especially acting-artistic form" (Vaßen, 1997). Besides the pedagogical concepts, Theatre as a pedagogical tool includes the artistic aspect of theatre and its aesthetics. Belgrade (1997) claims that education without these skills remains "ignorant" and the theatre without pedagogy remains "commonplace". Theatre pedagogy focuses on the initiation of learning and experience processes through theatre. Its basis is the holistic approach that tries to see people in all their dimensions and life contexts. The human being is understood as a unity of mind, body, and soul, which is why all three areas are addressed and promoted. Furthermore, the feedback obtained during live performances are priceless and self-rewarding.

Good Theatre Practice makes use of both of the following teaching methods or approaches to learning:

- The Bottom-Up approach: in this approach, the teacher' acts as the facilitator. He/she will be the guide and the point of reference, not to share knowledge but to lead students towards their aim whenever they show need or disposition.
- The Top-Down approach: this approach makes the teacher take on the role of holder of all knowledge, sharing his/her skills or expertise. The teacher becomes the source and the point of reference.

Both methods have their advantages and disadvantages and Theatre as a pedagogical tool makes good use of both approaches during a project. So, students benefit from both approaches and minimise the disadvantages that both approaches may have. In the beginning it is the teacher who exposes the topic to explore and the division of tasks. That's the top-down approach in action. But the deeper into the topic, the less the teacher controls the work and the more the students start exploring, discovering learning strategies on their own while sharing their findings and ideas. This is the beauty of the bottom-up approach.

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Theatre encourages students to explore and experiment with body motion, movement, speech, and expression in a structured and secure environment. Students become more aware of their own emotions and explore means to express them. As actors, the students embark on aesthetic processes from within. They experience human situations in another reality and communicate directly with the audience during live performances.

Through reflection, students can understand their own world, their own actions and the actions of their peers better. Positive effects upon the students' self-confidence should be emphasised.

Acting plays an important role in extending linguistic competence. In hardly any other area is clear and loud pronunciation is as much emphasised as in Theatre. Students become more independent and are encouraged to take responsibility for their actions. They develop their own ideas for the performances, they write the texts for the characters (in groups) based on literary works, they decide the costumes and props (decision taking and problem solving). Theatrical Education can trigger a positive process against aggression, social exclusion, racism, and other negative phenomena. Acting can have a positive influence on conflict resolution, ability, problem solving, teamwork and empathy. Introducing theatre pedagogy in schools could have a positive effect on school life and life in general beyond the theatre area.

## 3.2 Musical theatre/Melologue/Music

Musical theatre, melologue, concert, dance and auxiliary forms of mime, puppet theatre, circus art and illusionism are all artforms based on actions presented to a live audience. Whether it is musical, melodrama or operetta, musical theatre includes all the expressive bodily languages made significant by music and communicated to the audience present. There are no two performances that are the same since the different audience will produce a different unique experience.

The artistic expression is conveyed above all using the body (unlike the other artistic forms, in which the work is embodied or mediated above all by extracorporeal objects). The concept of the Cultural and Creative Product to be put on stage is often carried out by people other than the performers and follows its own principles such as musical composition, dramaturgy and choreography.

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Operating in the school environment on this front, feeds a concept of Performative Education, i.e. the ability to identify the specific contribution of musical theatre, dance, concert, melologue or live performance in general. Pedagogical practices and methodologies are applied for the exploration of creative body movement and as a laboratory for the co-creation of knowledge and transversal skills through performance.

It is also an effective tool to develop other forms of knowledge, affective, active, and critical based on the body. One makes use of unparalleled methodological action to design learning devices that promote the construction of more sensitive, complex and creative attitudes towards society and the environment.

The pedagogical value of musical theatre is inherent in the fact that it includes the disciplines of singing, dance, music, and theatre.

The complexity of the realisation of a musical opera of theatre or melologue (form that combines prose and music in a structured way) lies in the necessary and essential progression of phases to construct it. Students must be involved in research, creative writing, writing of the subject, screenplay, music writing, scenography, costumes, etc. The climax of it all is the reaction of an audience to what they are presented with.

The Performing Arts, besides being the term with which the European directives call for a new presence of theatre, music, dance in the school, immediately evokes the heart of the matter being tackled in every form of educational presentation. Arts create the delicate and vital connection between meaning of the performance that communicates with the outside world and that of reflection on the ways, times, and meanings of doing it. Training is important. It is the preparation that enables us to show and communicate the relationship between product and process and in this regard, care must be taken when representing creative products without neglecting all those processes that make the disciplines involved, alive and fruitful.

The Musical Theatre is conceived as an end since it becomes the synonym of integral and transversal experience capable of modulating itself on a precise rhythm and language. Musical Theatre is envisaged in such an extraordinary and significant way, that the lived experience becomes a performative experience. It acquires educational significance while becoming a reference model between the process experience and the performance. During the preparation for the Performance one must take into account:

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a) ATTENTION TO THE PROCESS which is the relationship between the educational path and the product to be shown live to an audience. This process involves not only the so-called "final show", but more deeply, the choices, planning, and working methods put in place.

b) ATTENTION TO PRIVACY method which does not simply involve the mastery of skills and concepts but clarifies how the performing arts touch deeply personal areas. Students come across their own feelings and those of others and that is why during the processing of the project, one must cooperate with the parents since privacy must be protected.

c) ATTENTION TO BODY is specific on how work starts from a rather unusual attention to the body in the school environment. The theatre workshop is characterised by "multimedia" and by the simultaneous presence of several integrated communication codes. It's not only the use of different mediums and codes, but we often work simultaneously on gestures, tones of the voice spoken and sung, the expressions of the face, the movements, the positions of the characters, the silences.

### 3.3 Dance

*"Before entrusting his emotions to stone, to sound, man uses his body to organise space and rhythm time."*

Curt Sachs

Dance includes a variety of different ways of using the body within a space. Each style involves a type of movement of the various parts of the body in relation to space, and in relation to others by responding to external and internal stimuli. Sensory stimuli influence the way of dancing in a holistic view of the body.

*"Dance breaks the distinction between body and soul."*

Curt Sachs

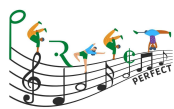
The various dance techniques codify and build a path of knowledge based on a deep impulse, passion, vocation, and the will and need to be engaged. The acquisition phase is long and involves consistency, the ability to continually get involved and learn to learn. Collaboration and continuous listening between teacher and student are based on trust, will, and cooperation. The constant objective is the progressive acquisition of

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body awareness and proprioception. Without the explicit and continuous manifestation of the will, listening, and deep personal research work, there can be no lessons. In all dance techniques, from the most structured to those where the exploration of movement emerges, participation, growth mindset, and ability to collect feedback cannot be missing.

The value of the error, the limit, and the difficulty is immense, as it is the base and the “how”, on which the physical and mental work are built. In a positive and constructive dance path, errors and the difficulties are analysed and dissected to allow a serene and positive observation, made easier by anatomical knowledge, the physiology of movement, and the theory of dance. Each student will grow in a personal and subjective way, but also by objectively fulfilling the established parameters.

The teaching of dance cannot ignore the constant cultivation and pursuit of attention, intention, and concentration. The student’s vision and response generate immediate feedback and new proposals tailored to the outcomes and objectives of each lesson and the whole course.

Expressing oneself through dance involves body and sensory work led by the mind. In dance, artists and artworks come together uniquely. The teacher is a precious guide and must educate students to dance in a way that is proportionate to the rhythm and context.

The practice of dance must also be supported by the theory and research that dancers, masters, and choreographers have developed. Rudolf Laban, for example, carries out a movement analysis based on effort. This is an inner aspect of movement, whose scheme allows you to observe the movements of the body according to four motion factors: space, time, weight, and flow. There are four factors of movement through which the person who moves adopts a particular attitude. The dancer, choreographer, and theorist Rudolf Laban set up a systematic activity of conceptual processing of movements which on the one hand extends the expressive possibilities of dance to infinity, on the other constitutes a conceptual basis for the analysis of universal movement.

Today, in the teaching approach, the teacher can draw on a wide variety and freedom of techniques and styles, including multimedia dance.

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In the educational field, dance can contribute to the educational process through a real discipline designed for it: educational dance. Although structured, it freely draws on all the principles and resources of dance with a precise interaction with the student. Educational dance is aimed at schools of all levels. The practice is aimed at the whole class and benefits from all the strengths of the artistic discipline from a cognitive and coordinative viewpoint. It helps create a relationship with yourself, with others, with space, and in response to internal and external stimuli. Educational dance does not belong to any technique and does not include the concept of right or wrong; it wants to provide a concrete way to approach the body and space, but also to manage thoughts, emotions, and actions.

Educating in the arts, images, sound, and music through “bodily intelligence” means:

- Developing imagination and creativity
- Acquiring expressive and communicative skills
- Increasing the ability to analyse and criticise
- Acquiring knowledge and awareness of well-being and health

Among the dance tools taken up and enhanced in educational dance, there is the search for expressiveness and creativity, which is pursued through improvisation and the study of the student’s spontaneous reaction. The structure of the lesson should always include improvisation or in any case a proposal with multiple solutions. All the work is based on a continuous work in progress.

There are endless proposals that include improvisations and research works for a “Key to movement” that can be practised by students, literate in the art of dance:

- ✓ starting from monothematic requests such as the dance of a part of the body or guided by a part of the body;
- ✓ searching for quality of movement (tied, separated, launched, vibrated, bounced);
- ✓ starting from structured poses or stops, or better positions blocked randomly;
- ✓ work with an object (hat, mask or ribbon, balls, tissue, paper...) and improvise movements, positions, gaits, and small sequences;
- ✓ teaching classmates, the solutions reached, to create a choreography for everyone (peer-to-peer, peer tutoring);
- ✓ reproducing the gestures of dressing with and without clothing;

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- ✓ using objects to expand, reduce, and characterise movement, use of space, and the relationship with others;
- ✓ dancing abstraction, feelings, emotions.

Any dance technique, classical, contemporary, or method of exploration of movement, such as educational dance, is a different declination of the same matrix, artistic expression of oneself, as act and power. In every era and every place, dance frames and synthesises, even unconsciously, the relationship that is involved between the body, the space, and the context in which it occurs.

*“Perhaps we no longer know how to pray while dancing, but we still contain within ourselves, as a spiritual germ, the sublime notion that dance is the supernatural and superhuman movement.”*

Curt Sachs

### 3.4 Visual arts

Visual arts can take a very wide range of art forms such as painting, drawing, printmaking, sculpture, ceramics, photography, video, filmmaking, design, crafts and architecture. Other artistic disciplines might also include some aspects of visual arts, e.g. performing arts, conceptual art and textile art. The latest interpretation of visual arts extends to various forms of applied arts, such as industrial design, graphic design, fashion design, interior design, and decorative art.

While the appreciation of art largely depends on individual taste, it is important to establish that to create art one must have both talent and skills. When designing an artistic school project, the project leader must consider the talent and the already existing skills of the participants and reflect on what other skills they need to acquire before/during the project to make it successful.

- When planning the art project make sure that you are familiar with the visual talent/skills/interests of the participants.
- Having decided on the art forms of the project, establish the high artistic level of the project by presenting good examples of similar artworks and some counterexamples (e.g. kitsch or sloppy design/implementation). While children learn new creative methods fast, it takes longer to build a secure sense of quality and they need guidance that also lets them create freely.

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- Consider cooperating with parents who work in the field of visual arts, local visual artists, NGOs, local art shops, galleries or art museums who can support the students in the planning, or training phase or the implementation of the project.

### 3.4.1 Multimedia art

Multimedia art uses a combination of different content forms such as text, audio, images, animations, or video. Popular examples of multimedia include video podcasts, audio slideshows and animated videos.

Some of these artforms might need specialised knowledge on how to use media equipment and require expensive tools.

- When planning the art project make sure that the participants are aware of the various possible art forms and take into consideration their skills and the available equipment.
- Cooperate with the literature, languages, music, art, PE and IT teachers so that they are aware of the possibilities of including their subject in the project. The more people you can include in your project, the more influence it will have, but make sure that everybody knows clearly what their job is.
- Consider cooperating with parents, NGOs, local businesses, or the local authorities who might be interested in getting involved in the project.

### 3.4.2 Digital arts

Digital art can be any artistic work or practice that uses digital technology as part of the creative or presentation process. Popular examples are computer-generated images, digital paintings, artificial intelligence artworks or video installation art.

This artform includes a high level of IT skills and it requires access to the necessary equipment. While some forms of digital art can only be achieved using expensive tools and programmes, relatively simple smartphones, tablets, or school computers are often enough for the kind of work you might expect from a school project.

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- When planning the art project make sure that the participants have a clear understanding of what skills and tools they need and that the lack of access does not exclude any students.
- Cooperate with the IT teacher at your school to be informed of the students' level of IT skills.
- Consider cooperating with parents, NGOs or local businesses who might support the students in acquiring the necessary skills and might be willing to donate/lend equipment for the project.

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## 4. Presentation driven model

Building an artistic project from scratch together within groups (with children and adults, alike) can be very interesting and it is the process that helps most in the development of the mentioned skills, attitudes and competences. This model is based on ten main phases with the involvement of all the participants in any part of the project. It is crucial that all stakeholders are part of the process. Firstly, to create a nest of inspiration that will inspire all within the limits of the needs. Secondly, for participants to analyse the project from their different perspectives according to the roles they hold. Thirdly for all involved to gain ownership.

### 4.1 Choice of Presentation

All projects start from a simple idea that develops and slowly takes shape. It all starts with the introduction of the subject or style, or concept or a given situation. A discussion on the form of the final presentation will take place though at the beginning it will be very vague. Creating ideas and adapting them involves processes from which all can benefit. Many different ideas emerge for the whole group to discuss and choose from, and the project starts to take shape. Slowly a rough idea of the final Presentation starts to form.

### 4.2 Perspectives

During the discussion phase and the pooling of ideas many different perspectives are brought forward. The different life experiences of all involved and the different likes and dislikes will be tabled and analysed to choose from. Having a main objective for the whole project is ideal to use as an aim. However, different objectives can also be developed slowly, and changed gradually. Researched perspectives are more likely to start giving shape and style to the project. Besides, different people from different departments that constitute the Presentation itself will also view the different ideas from their department's perspectives e.g. in the case of theatre, dance or musical Theatre: set, costumes, light, music, etc. in the case of an exhibition: space organisers, lighting, order of presentation, etc. All individuals in charge of these are important to be

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present despite not being in focus, because these perspectives also help in shaping the final presentation.

### 4.3 Stretching limits

The different perspectives and proposals set, put up the first rough idea together. Up till now all presented ideas and discussions were set within reason and maybe limited by reason. Then comes the time to stretch the limits of possibility. This is basically done through imagination and fantasy mixed with the main idea. Seemingly impossible ideas are also valid at this stage because an idea may very easily inspire other ideas which help in creating a unique and original project. The shaping of the emerging presentation is still fluid and can easily change to make space for new original ideas that may connect better. Stretching the limits is important, not to do what is impossible, but to do all that is possible... and maybe a little bit more. This is what makes a presentation and its process unique, fresh, and fun. Doing the same things produces the same results. Only by doing things differently can one obtain different results.

### 4.4 Redrafting

Once the limits have been stretched and the presentation is projected in another dimension, a redrafting of the project with the new ideas is recommended. New ideas may take the place of older ones. New ideas may also be combined with older ones to breed something new and original. It will be the time to analyse: the possible against the impossible; the limited against the unlimited; the ideal against the real; and above all, the extra effort needed to reach the aims. In revisiting the whole plan of the project comes an opportunity to add more depth and apply the changes needed to create a presentation as a whole and not a collection of different scattered parts put together. Style will help in defining form and can be applied, trimmed, and made to fit well into the works. This is the time when imagination is let loose and at the same time harnessed to create the best presentation possible. After this process, a good idea of the project will take shape. There is always room for improvement till the product is put in front of an audience.

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## 4.5 Availability

Once we have a clear idea of what the presentation should entail, one must look at the people involved. Every presentation makes use of several skills that all involved will have to acquire. There are also different arts that can be part of the presentation, music, dance, painting, costumes, set, props, etc. All these need to be done by skilled people to make up an interesting presentation. If there are no professionals involved, one must either provide the training for the acquisition of the skills or give enough time and space for those involved to experiment and do what needs to be done. Help with training to acquire the different skills is crucial for any art form and for the final presentation. So, one must look at the staff available, where schools are concerned and eventually bring on board those teachers who can guide in acquiring these skills. If no staff is available in house, one can look at the parents and relatives of those already part of the performance, who would normally be willing to help. Finally, one can also look at the community beyond those involved and ask for their help. This will generally cover all the needs of a performance. If there are still areas that no one can cover, one can either pay professionals for help or else tweak the ideas and choose other options.

## 4.6 Explore through improvisation

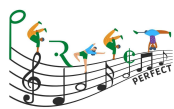
All departments within a presentation who are working on skills and working towards what is needed from them can benefit from improvisation. Through improvisation delving into the various art forms and their needs for the presentation, those involved start to explore the themes and the different elements. Self-expression at its best explores the different ideas and interpretations. Experimentation is healthy for the development of a project. Exploration of the subjects brings out personal aims and perspectives. Students involved go deeper to give life and soul to the presentation. It is through improvisation that perspectives are developed. Different ideas and their implementation, inspire different interpretations and better development beyond what one might imagine. Many times, through the improvisation process the ideas and their development can create a much more natural outcome. This is the time for experimentation and self-expression.

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## 4.7 Shaping

Slowly a presentation will start to emerge. It would be different from what one started with and maybe beyond what one can imagine. It is the time in which the Team Leader of the presentation starts to take a more active role and not act solely as a facilitator. Probably, not all involved know the exact details, and probably many of those involved know only their part. It is the Manager's role to be sure of all that's happening in every part of the presentation and guide all involved towards a unified vision. It is here that leaders emerge and are delegated different responsibilities to reach the aims set. The communication between the leaders and the Manager of the presentation should be two-way and open all the time. Frequent meetings are essential for the right vision to be communicated. It is the Manager who should be aware of all that's taking place and be sure of all that will take place.

## 4.8 Compilation

Once a clearer idea of the presentation has been drawn, one can draw a list of all the material things needed for the presentation to be top notch. The earlier these materials are made available the better. Settings take time to be perfected and look as natural as possible. Many times, one starts to be aware of missing items when things are put together and placed in order. It takes time for individuals to become familiar with things and settings and to obtain a familiar look within the whole context of the presentation. In the case of Theatre, costumes and props may seem awkward at the beginning, so the 'FUNNY' stage must be overcome for performers to start incorporating them as part of the character they represent. Students need several rehearsals to become familiar with the variables of a set (entrances, exits, props, etc.) In the case of Art exhibitions one needs time to find the perfect balance and lighting of the artworks and even to find the right setting and organisation of space. This also applies to any art form used for the presentations.

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## 4.9 Whole Presentation set up

Giving time for a presentation to find its own space and balance is essential. This is obtained once a presentation is set and is experienced as a whole through rehearsals, as many times as possible. It is the time when one focuses on what links all the different parts together and how things fit to make the presentations complete. When the presentation is set, it will be processed as a unique experience by the audiences. In the case of Theatre, actors and all should become aware that constant focus is needed in order to maintain a good flow of action for the presentation to become homogeneous. Otherwise the whole presentation will become a collection of unlinked pieces. The more whole runs are made, the more a performance becomes sharp, tight on cues, and well-expressed. This is the final step before a presentation is exhibited live to an audience, which in turn is invited to give feedback. In this case communication is both ways, students/actors to the audience and vice-versa.

## 4.10 Post-mortem

A live presentation must be kept fresh and quick throughout its runs especially when it is presented over a period of time. Otherwise, when things start to be taken for granted a presentation may start to decay and lose its artistic value. It is the Manager's role to keep the spirit of everyone involved going throughout the span of the presentations. Every presentation will have its problems and the Manager must be aware of them and even bring them to attention in a post-mortem exercise. This exercise gives space for all those involved to speak about the experience, its good points, and the pitfalls which they are ready to avoid next time in future projects. Focus is to be on both what went well and what could have been better. Though the post-mortem exercise happens after a presentation has had its run, it is still important for all involved to rate the part they played in the whole presentation and share it. The conclusion of a post-mortem exercise of a presentation should be with suggestions for future performances. Record of the whole work done is a good reference for other performances and may be of direct help for future projects.

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## Conclusion

This Presentation Driven Model is effective in any type of presentation being a performance, a visual journey or an art exhibition. Though here it is organised step by step, in truth the steps fade into one another and those involved may not notice the pace. This model favours those involved to work together towards a common aim – the presentation. All through the process everybody must be focused on creating the best presentation possible and feel proud in whichever role. All involved must feel equally important because it is the effort of all working together that will be appreciated. In Theatre it is not the actor only who is appreciated, but all involved, in an exhibition not only the artists are appreciated, but even those involved in organising everything to the detail. Teamwork will dominate and it is what makes or breaks a presentation. Learning will take place unconsciously and continuously. Discipline will be a natural part of the process, and all involved will be inspired to perform at the best of their abilities and competences.

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